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VARIETY

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BROADCASTERS STRIKE BACK

Calls Pix Patsy in Sinful World; Easy Prey for Hometown Hypocrites

Hollywood, Nov. 17.

Stanley Colbert, former literary head of the William Morris Agency and now president of Daystar Productions, with a 20th-Fox outlet, is the latest film showman to sound off against non-discriminating, generalized attacks made on the screen medium. He sees a widespread "game" wherein everyone becomes arbiter of the other fellow's morals on the old H. L. Mencken dictum that when three Americans have nothing better to occupy their time two of them form a society to reform the third.

(That subtle pressure is being applied, community by community, all over America to get local newspapers to ban, or say they will ban, film adcopy as "too strong" begins to assume a pattern. This week saw several further instances, including three papers in Maryland. Who asked them?)

Colbert says, as others have said, that show business suffers partly because it doesn't strike back. Publicity-angling politicians and holier-than-thou Main Streeters feel safe in attacking entertainment while carefully refraining from criticizing hometown sin.

"Because the entertainment industry doesn't fight back and because attacks against it always make headlines for the attackers, it has become the most susceptible prey," he added.

"Americans are wealthier and more self-sufficient than ever," Colbert explained, "and yet we have to accept the fact that in science and space exploration, we're runners-up. Whatever guilt feeling which that might produce in our congressmen supposedly is allevi-

(Continued on page 21)

Dick Clark's Music Ties First Casualty of ABC-TV's Sensitivity to 'Payola'

Dick Clark's music empire has become the first casualty of the current Congressional war against payola in the broadcast industry. Clark, an ABC-TV personality who developed substantial interests in disk and publishing operations since bowing as a network personality in July, 1956, was ordered to give up his "outside" music biz activities or get off the ABC-TV network. Clark has decided to stick with his tv shows.

Clark's decision to drop out from sundry shares in a disk pressing plant, a disk company (Swan Records), a publishing firm (January Music) and, some claim, disk personalities was made shortly after he was interviewed by a representative of the House Subcommittee on Legislative Oversight, which put

(Continued on page 66)

Phil Silvers' B'way Legit

Phil Silvers is set to return to Broadway next season. He's been tagged by producer David Merrick to star in "Do-Re-Mi," Garson Kanin's musical version of his own novelette about the jukebox industry. The tuner, which Kanin will also direct, will have music by Jule Styne and lyrics by Betty Comden and Adolph Green.

Silvers, who last appeared on Broadway in "Top Banana" during the 1951-52 season, has since been trade-marked as the title character in the successful "Sgt. Bilko" television series.

Marlene Spec As Bartell Package; 300G Asking Price

Jerry Bartell (of the Bartell station chain) has signed Marlene Dietrich to do a 60-minute filmed television show from Paris this winter, and both CBS-TV and NBC-TV are now dickering with Bartell for her hard-to-get video services. Bartell has signed Orson Welles to direct the Dietrich one-shot, it is reported.

Going price on her stanza is said to be over $300,000. The package, which Bartell bought recently, is going to include large portions of the in-person show she's opening soon at Paris' Etoile Theatre. Bartell, under Welles' direction, will fill out the hour offering with shots of Miss Dietrich in various Parisienne locales, a la Maurice Chevalier's Paris show of last season.

Earlier, CBS-TV and Goodman Ace, producer of Revlon's "Big Party," tried many times over for the services of Miss Dietrich, but without success.

Program is expected to be shot in Paris around the middle of next month.

JEAN RENOIR LEAVES PARIS FOR CALIF. U

Paris, Nov. 17.

French director Jean Renoir and Italo director Roberto Rossellini aired their pet projects or peeves here last week. Renoir was leaving for the U.S. where he will teach dramatic arts at the University of California in Berkeley. The latter was here prior to opening of his Venice Fest Grand Prize winning pic, "The General Dela Rovere."

Renoir said he will have the Cali-

(Continued on page 87)

MAP RETALIATION VS. PUBLISHERS

By GEORGE ROSEN

A number of television broadcasters throughout the country are mobilizing forces to strike back and once and for all wage a concerted campaign to stem the smear on the medium. It will not be directed at Congress. To these broadcasters the real culprits are the "holier-than-thou publishers" who, they feel, are taking keen delight in downgrading tv for selfish competitive reasons.

Unless something drastic is done, they argue, the publishers—both in the area of dailies and magazines—will stop at nothing to perpetuate the present scandal stemming from the quiz rigging and keep it a running story for years to come, no matter how flimsy the evidence. Unless they move pronto, they contend, tv could be tarred and ridiculed to a degree from which it might never quite recover.

Creation of a National Television Authority, comprised of broadcasters representing stations having no auxiliary publishing axes to grind, and designed to meet each and every newspaper-mag onslaught with retaliatory exposes of the phoniness and malpractices within the publishing fraternity, is now in the process of being incepted. These broadcasters take the position that tv has too long been remiss in its failure to properly defend itself against the con-

(Continued on page 46)

Censors Hovering Over All Media

Threat of censorship hovers over all media, not just motion pictures. So states the Council of Motion Picture Organizations in its current full-page ad in Editor & Publisher.

This film association quotes an unidentified clergyman as saying "his people" are now seeking control of pictures as a matter of first things first, but later will campaign for censorship of radio, television, books, magazines and newspapers.

While COMPO masked the clergyman, an investigation discloses that he is a Catholic monsignor who made the statement at a meeting between state officials and film business interests in Pennsylvania recently. This had to do mainly with the re-establishment of an official blue-pencil panel in Pennsy.

COMPO also regards as significant the fact that New York newspapers on the same day reported sermons by three clergymen, all blaming newspapers for the rise in juvenile delinquency.

Towering B.O. Stature of 'Ben-Hur' Vindicates Joe Vogel's Metro Team

By ABEL GREEN

With "Ben-Hur", on the evidence a boffo boxoffice blockbuster of superlative magnitude (see Film Reviews on Page 6), and with Loew's Inc. in its best cash position (over $30,000,000; again see separate story), this is the climax to a three-year uphill battle by Joseph R. Vogel, president of the company. It is another chapter in the constantly dramatic succession of events which have traditionally highlighted show business. Vogel's victory is as much fraught with suspense and drama as the merchandise which showmen produce as their b.o. wares.

From the day that the former head of Loew's theatre operations took over as head of the parent picture-making company, succeeding Arthur M. Loew, Vogel has fought an internecine fight within his own echelon and an harrassment from stockholders and Wall Streeters which oftttimes fetched the intra-trade observation, "It's enough to kill a guy, no matter how young and virile Vogel thinks he is—and he's no kid!"

To this Vogel always responded, "I may be crazy, but it's a challenge and I know that if they"—meaning the heckling financial men and the chain-reaction stockholders, not to mention the would-be liquidators who looked upon Loew's as "worth more dead than alive"—"would get off my back I know we can do the trick."

"Ben-Hur" was already a going investment, budgeted for $13,500,000 and winding up $15,000,000. When you're in that bracket, the differential "is a tip to a bellhop." The VARIETY review indicates its b.o. potential is astronomical.

Vogel then set about setting the Loew's Inc. empire in order, with the studio the prime headache and,

(Continued on page 76)

Skelton $25,000 (2 Days)

Dallas, Nov. 17.

Red Skelton is expected to be signed for a May 6 date at State Fair Music Hall here. J. David Nichols, who is producing the Fred Waring Show here Nov. 25, will ante up "in excess of $25,000" for Skelton's two-day visit to Texas. Skelton will play Houston one day prior to Dallas.

"We are undecided whether to build a revue around Skelton, or present him in a one-man show," Nichols said.

Also on Nichols' list of attractions for Dallas are the Crosby Bros. and Roberta Sherwood.

Wall St. Follows Chariot Race In M-G's 'Ben-Hur'

As the chariot race goes, so goes the market. The reference is to "Ben Hur" and, as one important Wall Street source put it this week, the reaction to the official opening of this production tonight (Wed.) at Loew's State, New York, very likely will influence Stock Exchange trading in the Loew's Inc. stock.

The reason is the obvious one. "Ben Hur" represents the greatest investment ever for a film company to have risked in a single feature. Its success (or otherwise) will be an important factor in the profits-loss statements for some time to come. There's $15,000,000 of negative costs involved.

Several of Manhattan's downtowners will be present, or will have their spies out, at the unveiling tonight. They want to see for themselves, and they want to gauge audience reaction. They'll be watching the reviews. And they'll be tallying the lines for tickets for the 10-performances-per-week run, at a top of $3.50.

M-G has an abundance of other product on its schedule but this all seems to be obscured by "Ben-Hur," so far as the ticker tape merchants are concerned.

BMI'S BIG 1959 HIT HAS WORDS BY ASCAP'S PREZ

In a curious music biz twist, one of the top hits licensed by Broadcast Music Inc. this year, "What a Difference a Day Makes," has words by the incumbent president of the American Society of Composers, Authors & Publishers,

(Continued on page 66)

Hub's Li'l Old Ladies At Symph Mad With Glee For Russian Virtuosi

Boston, Nov. 17.

The six Russian composers visiting Boston shattered precedent at the Friday (13) Symphony nabbing a 15-min. ovation, biggest in the entire history of the Boston Symphony.

Audience heard an encore, the fifth in the Symphony's 79 years, as Kabalevsky repeated the expressive largo movement of his concerto after the Russian fashion.

Five of the visiting Russian artists had been brought to the conductor's stand where they flanked Charles Munch and the applauding and standing audience. Then, Dmitri Shostakovitch, head of the delegation appeared, and the audience shouted itself hoarse while the So-

(Continued on page 87)

Russian Stars Care Only for Roles, Money Just an Incidental Item

Hollywood, Nov. 17.

The delegation of four top Russian film stars, spending a week in the United States to promote "The Cranes Are Flying" took a swift grand tour of Hollywood last week.

Newsmen, if they were to believe their ears, learned that Russian stars weren't very much interested in money, that Russian picture subjects aren't dictated by the government, that the delegation had received no political instruction before leaving Russia and that television and pictures coexist peacefully in the U.S.S.R.

Elina Bystritskaya, star of "Quiet Flows the Don," admitted she earned only 800 rubles per day while filming the picture. At the official rate of exchange that's about $200; at the more realistic tourist rate, it's $80. By Hollywood star standards that's a starvation wage, of course (although taxes and other considerations cut down the difference), but the actress said she wasn't interested in high wages, just in challenging roles. The rest of the delegation nodded approval. Thesps in Russia are paid, apparently, on the basis of their experience and don't reach the top bracket—about three times Miss Bystritskaya's scale—until they've built up seniority as stars, regardless of their popularity.

Popularity probably does figure in since the stars—who have no agents—negotiate for better terms, but their bargaining position is roughly analagous to that of a Stanley Adams. Tune, originally a Spanish language hit written by the late Maria Grever, the Mexican composer in the early 1930s, went into BMI via the 1940 deal with E. B. Marks Music.

Under court rulings, Marks has

(Continued on page 86)

Dedicate Manie Sacks Philly Hospital Wing; Friars-Dinah to Up Fund

Philadelphia, Nov. 17.

Funds from a testimonial dinner to be given by the Friars Club in New York to honor Dinah Shore will be presented to the Emanuel Sacks foundation, in Philadelphia. This was disclosed Sunday (15) at the dedication of the Emanuel Sacks Department of Hematology at Albert Einstein Medical Center here. Announcement that Miss Shore had designated the Foundation was made by Bernard G. Segal, chairman of the dedication who is counsel for most of the Hollywood majors in Pennsylvania and who represents RCA and NBC in anti-trust actions.

There was a strong entertainment business tinge to the dedication. Principal speaker was General David Sarnoff, RCA Board Chairman, who called upon physicians to find ways to utilize the new discoveries of atomic age

(Continued on page 64)

Printers Change Minds; Boston Press Strike Ends; Legit, Films, Cafes Hit

Boston, Nov. 17.

Boston's eight-day newspaper strike ended Friday night (13) at 6:32 when printers voted to submit two disputed issues to arbitration. It was 644-543 at the end of a two and a half-hour meeting.

The six dailies, out of business for eight days with an approximate loss of some $350,000 in advertising from department stores, theatres, night clubs, auto dealers, etc., were unable to immediately get going. The Boston Herald and the Boston Globe published Saturday a.m., but afternoon editions, Traveler, Globe, American Saturday were cancelled. Operations resumed with publication of the three Sunday newspapers, Boston Herald, Globe and Sunday Advertiser. The Daily Record was not published Saturday morning (14).

Yesterday, Monday (16) found the six newspapers back in business. Five thousand newspaper employes, in addition to the 1,200 printers were out of work during the strike.

Vote to accept arbitration and

(Continued on page 87)

LILY DAMITA VISITS ERROL'S PET ISLAND

Kingston, Nov. 17.

The first Mrs. Errol Flynn, the one-time screen charmer, Lily Damita, was the first of the three wives of the Hollywood Lothario to visit the island which he called home and where he expressed a wish to be buried.

Denying that she was Lily Damita, the mother of Errol Flynn's only son, she visited the fashionable tourist resorts of Montego Bay and Ocho Rios and also spent time at Port Antonio, site of Flynn's cattle estate and the section of Jamaica that he loved most.

Publicity was avoided by the still-attractive actress who shied away from local pressmen during her visit. Henry Pope, Palm Beach, Miami, architect, and Mrs. Charlie Sawyers, wife of the former U. S. Secretary of Commerce in President Truman's Cabinet, accompanied her.

Pope told a local reporter "She is not like the other wives. She doesn't like publicity. In fact, we came over here for the weekend just to get away from the effect of all the publicity on her life in Palm Beach."

Mrs. Sawyer said Lili was "furious" that Patrice Wymore, Flynn's last spouse, did not allow Errol to be buried here. She added that Miss Damita, known in Palm Beach as Mrs. Lilian Flynn, has never remarried and has dedicated her life to her son, 17-year-old Sean.

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London Suspects Cheap Clubs Mask Prostie Haunts

London, Nov. 17.

The London County Council is to urge sharp Parliamentary action against the crop of sleazy, cheap drinking clubs that have sprung up in the West End recently. It feels that these clubs are cover for the prostitution that has been driven off the sidewalks since the recent Street Offenses Act was passed.

Many of them are dingy cellars providing suspect liquor, striptease acts and prosties. The LCC urges a closer and more vigilant scrutiny of the proprietors of such clubs, and to make it less easy for them to be registered and swing into operation.

Although the authorities are satisfied with the effect of its main objective, that is to clean up the streets, it realizes that the streetwalkers have merely gone under cover. Some have been operating the subways, where it is much easier to converse with men.

Others are using touts to direct

(Continued on page 72)

Staid Reno Please Note: Nudity Near

Nudity may soon spread to Reno. Marty Hicks, producer at the Thunderbird Hotel, Las Vegas, is currently negotiating with the Mapes Hotel, Reno, to bring his present show to that spot, probably in December. The Thunderbird currently has a card which features ice-skating nudes, and production with new headliners may go to the Maples spot.

The deal, still to be finalized, would give Reno its first barebosomed show girls. Despite the business done with the nudes in Las Vegas, Reno has thus far eschewed the bare babes. The feeling is that Reno, which has relied on name entertainment, is forced to ante up too much coin because of the competition with Las Vegas. The Mapes hopes to lower the cost with its nudes.

Florence Anderson, Vet Music Hall Backstager, Front & Center on TVer

Florence Anderson, 77, wardrobe mistress of Radio City Music Hall, N. Y., since its opening in 1932 and a performer prior to that, with a 62 year span in show business, finally made it as the star of her own show. She was the subject of a "This Is Your Life" program taped Friday (13) on the stage of the Music Hall, which will be telecast Dec. 9.

The planned tribute was known to all 600 employees of the Music Hall, except Mrs. Anderson, who was standing in the wings when Ralph Edwards made the an-

(Continued on page 56)

'Teacher Was a Sexpot' Riles Natives

But St. Pete Times Says Teaching Trade No Worse Maligned Than Newspaper

St. Petersburg, Nov. 17.

Action of Pinellas County School Board in requesting theatre managers not to book or show "Teacher Was a Sexpot," Mamie van Doren starrer, brought forth an editorial rebuke from St. Petersburg Times.

St. Pete area's theatre managers (with one exception) seemed to be of a mind to lay off pic as being too hot to handle. Lone dissenter said it would be necessary to preview picture before he would come out flat against exhibiting it.

"Often, in cases of this kind it's not something wrong with the picture, but something wrong with the title," he said. "I wonder whether the School Board has actually seen the picture."

School Board's request to theatre managers came via a formal resolution adopted Thursday (12). William Williams, member of board, said he thought film would be "highly detrimental to the morals of our children." School Supt. Floyd T. Christian stated that "the title alone maligns an honored profession."

Will Brown, manager of Florida Theatre, said: "At the moment, it is not booked in any of the Florida State Theatres (chain) and I can't say whether it will be or not. Our booking department is in Jacksonville and we just get a confirmation after a particular film is bought."

School Board's position on film was conveyed to National Education Assn. and Florida Education

(Continued on page 76)

'See You in Tahiti' May Be Next Travel Phrase In Age of Jet Junkets

Honolulu, Nov. 17.

Tahiti, the famed "escapist" mecca of the Polynesian tropics, is girding itself for an influx of tourist biz by mid-1961.

Spencer Weaver, operator of niteries and a chain of restaurants in Honolulu, has just returned from Papeete, the capital, where he consulted on construction of his 200-room $1,500,000 tourist hotel. He expects the initial 100-room unit to by ready by next May.

A major airport is being created at Papeete that will be large enough to handle jetliners. Nonstop service between L.A. and Tahiti presumably will be offered by at least two airlines, including the French-operated L.A.I. and one U.S. carrier.

Weaver predicts that the idyllic French owned gem isles of Tahiti will be "hit hard" by the tourist industry.

E. GERMANY DISTORTS 'FRANK' FILM THEME

Aachen, Germany, Nov. 17.

Otto Frank, father of Anne Frank, whose diary has been made into an American film, objected to East Germany's using the same theme—without permission—and distorting it into an anti-West Germany propaganda piece.

Frank pointed out that East Germany has produced a Communist propaganda film which is supposed to be the story of Anne Frank, and slanting it against Chancellor Konrad Adenauer's government in West Germany. The film indicates that West Germany is once again a land loaded with Nazis and warmongers. And, says Frank, the East German Reds have misused his daughter's life story in a "shocking" manner.

Sues Henry Armstrong

Los Angeles, Nov. 17.

Damages of $500,000 were asked by producer Ben Mindenberg in Superior Court action filed Friday (13) against Henry Armstrong, former holder of three simultaneous fight crowns, over a projected biopic.

Mindenberg claimed that under a contract closed in August, 1955, he was to produce Armstrong's life story, and in prepping property and beginning the filming he had incurred considerable expense. Contract later was renounced by Armstrong, complaint avers.

Also named as defendants were Joseph Wallenstein, another producer, and William F. Broidy Pictures Corp.

Perry Mason Faces His Peers (Philly Lawyers) And Is Found Wanting

Philadelphia, Nov. 17.

Perry Mason, television's leading legal eagle, has been judged by a jury of his peers and found wanting in "realism." In an unusual questionnaire sent to a sampling of Philadelphia lawyers the CBS-TV courtroom practitioner was judged "unrealistic" by a ratio of six to one and his show was nixed by the bar members as good public relations.

Attorney Edward E. Russell announced the results of his research in an article entitled "Perry Mason Before His Peers," which appears in the November issue of The Shingle, official publication of the Philadelphia Bar Association.

Selecting 40 attorneys in terms of small, medium and large offices and both criminal and civil practice, Russell sought to pick a random sample that might best duplicate the composition of the Philadelphia Bar.

A majority of the lawyers questioned watched the show—22 out of 40. Of the 22, however, only

(Continued on page 54)

11/18

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INDEX

Bills	73	Night Club Reviews	74
Casting News	80	Obituaries	87
Chatter	85	Pictures	3
Film Reviews	6	Radio	27
House Reviews	73	Radio Reviews	52
Inside Legit	82	Record Reviews	58
Inside Pictures	19	Frank Scully	84
Inside Radio-TV	52	Television	27
International	11	TV Films	30
Legitimate	77	Television Reviews	32
Literati	84	Unit Review	76
Music	58	Vaudeville	69
New Acts	76	Wall Street	21

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'SUPPOSE WE SELLOFF TO TV—'

Metro and The 1924 'Ben-Hur'

When Metro produced its first version of "Ben-Hur" back in 1924, filming resembled an obstacle race. Not only did the budget skyrocket from an original estimate of $750,000 to around $4,000,000, but there were cast changes in mid-production, the Fascists in Italy made life tough for the location troupe and a series of accidents plagued the production.

Some of this worked out to good advantage. While a good part of the picture was lensed in Italy, some big scenes (like the chariot race) and interiors were done in Hollywood. When the race was run (it was covered by some 42 cameras), a wheel came loose on a chariot and several of the vehicles crashed into one another. Through a miracle, no one was hurt, but one of the most spectacular (and unplanned) scenes in the spectacle had been put on record.

In the chapter in his book, "The Lion's Share," devoted to "Ben-Hur," Bosley Crowther records that the picture when it finally opened on Broadway on Dec. 30, 1925, ran 128 minutes and stayed at the George M. Cohan Theatre for a year. In fact, it didn't get into general release until the fall of 1927. According to Crowther, "Ben-Hur" lost money for Metro, but "the vast commercial prestige redounding to the company through having this picture was a tremendous, incalculable boon."

Total earnings, including those from a reissue in 1931 with sound dubbed in, totalled $9,386,000 according to Crowther. With 35% subtracted for distribution, this left $6,100,000. However, this had to be divided equally with the backers, who included Florenz Ziegfeld, Vincent Astor, Robert Walton Goelet and others. And Metro thus took in about $1,000,000 less than the $4,000,000 it actually spent.

"Ben-Hur" was already in production when Samuel Goldwyn joined Metro and Metro-Goldwyn-Mayer was established. June Mathis had been assigned as writer and Charles Brabin had been picked to direct. Later, both were relieved of their jobs and Fred Niblo took over directing chores. Also, Ramon Novarro replaced George Walsh (brother of director Raoul Walsh) in the title role.

As shooting continued, it became evident that costs were running wild. Irving Thalberg, then head of the Metro studios, kept insisting he could have brought in the film at $800,000 on the backlot. There was another "lucky" accident during the sea battle scenes, shot in Italy. A galley caught fire, and for a while it looked as if several Italian extras might be missing. However, they turned up some days later.

A good deal of mystery surrounded "Ben-Hur" under the Metro aegis. A studio group under Louis B. Mayer journeyed east to huddle with Marcus Loew. That they had finally decided to go ahead with the "stupendous project" was made plain when, in seeing his colleagues and Niblo, the director, off at the boat, Mayer was heard to shout: "And be sure to get plenty of camels in it! It was Mayer's "taste" contribution to what, eventually, and despite all the changes and difficulties, turned out to be one of the great Hollywood films.

Wall Street and Society Predominate Audience at Dignified 'Ben-Hur' Bow

The culmination of five years preparation, 10 months of actual shooting, and two years of concentrated ballyhoo will take place tonight (Wed.) when Metro's $15,000,000 production of "Ben-Hur" is officially unveiled at the Loew's State Theatre on Broadway. The project, the largest and most ambitious ever undertaken in the history of the motion picture business, represents a gamble as well as a challenge to the regime of Metro topper Joseph R. Vogel.

Vogel and his associates dared to approve the launching of the massive production at a time when the company was at its lowest ebb. Loew's Inc. was losing money dangerously and it was threatened with liquidation as Wall Street groups and large individual stockholders engaged in proxy fights and other harassing tactics. The completion of "Ben-Hur," filmed at the Cinecitta Studios in Rome, marks a triumph for the Vogel

(Continued on page 86)

Weltner to Europe

George Weltner, Paramount's global distribution v.p., now engaged in studio huddles with other execs from both coasts, will wing to Europe shortly.

He's taking the polar route from Los Angeles and plans to spend only two days on the Continent. Wraps are on the reason of the quickie but it's believed to be for the purpose of lining up additional product.

'Roadshow' Keys Metro Thinking

Hollywood, Nov. 17.

Metro will launch a new program of "super productions" next year, designed to fill a need studio believes exists in the hard-ticket road-show market. Films will be in addition to regular slate of production, and will not necessarily be bigger budgetted than Metro's high-budget features for regular release deals.

Films will be an attempt to plan specifically for the now important road-show market. Policy relating to the films was set in recent confabs here of top New York Metro execs with studio head Sol C. Siegel.

First film to get this new treatment will be the remake of "Mutiny On The Bounty," set to roll in June on South Pacific locations, with Aaron Rosenberg producing. Marlon Brando has been conjectured for the Clark Gable role in this one. Second will be Ted Richmond's "Charlemagne," still in the writing stages.

Both films will be in color and in Camera 65, the Panavision process that will get its initial public viewing in "Ben-Hur." Decision to adopt the new policy stems in part from Metro's satisfaction with the Panavision process as it worked

(Continued on page 86)

Gene Castle Recuperating

Eugene W. Castle, founder and former owner of Castle Films now owned by Universal, left Mt. Sinai Hospital, N.Y., on Sunday (15) after surgery.

He will recuperate at his Fifth Ave. home.

Dore Schary

has written

A Memory Of David O. Selznick

(his old boss)

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

COIN BACK INTO PIX-YOUNGSTEIN

Chicago, Nov. 17.

What may be the first hint that United Artists and perhaps some of the other film companies are seriously considering the sale of post-1948 pictures to television syndicators once the necessary arrangements can be consummated with the various guilds was given by UA veepee Max E. Youngstein at the Theatre Owners of America convention in Chicago last week.

The significance of Youngstein's remarks in the midst of his blistering attack on the Motion Picture Assn. of America, was all too noticed by certain persons present.

Youngstein was the first film company executive in a position of responsibility to state frankly that the sale of backlog pix to television "do serve a purpose."

Other film company executives have voiced similar opinions privately, but Youngstein is the first one to say so in a public forum such as the TOA convention provided. With reference to the exhibitor campaign to prevent the release to syndicators of product made since 1948, the UA official bluntly stated to the assembled exhibitors: "Don't put monkeys on our back." He stressed that "every dime" that UA realized from the sale of pictures to television had been poured back into theatrical production."

Or Others Will?

Youngstein indicated that if the film industry did not supply pictures to television, some other source would fill the gap or the tv networks would make the films themselves. If the theatrical film companies supply television, he noted, exhibitors would at least receive part of the benefit in the form of continued theatrical production. The UA exec specifically called attention to the fact that many exhibitor groups are also owners of television stations.

Although the whole subject of the post-1948 pictures is still of serious concern to the theatremen, it was deliberately sloughed off at the TOA convention. The only other reference to it was made by S. H. Fabian, president of Stanley Warner, in his report of the activities of the American Congress of Exhibitors, of which he is chairman. Fabian cautioned that theatremen had to be careful in discussing the subject because of possible violation of the anti-monopoly laws.

Prior to the organization of the Congress of Exhibitors, theatremen had been extremely vocal in denouncing and calling attention to efforts, or rumors of efforts, to unload post-1948 libraries. Since the formation of the C. of E., which sees theatremen working in concert to solve many industry problems, fear has developed concerning the legal ramifications.

At the start of the period that saw the film companies sell their pre-1948 films to television, exhibitors talked of unofficial boycotts of the companies that did so. However, as the more important companies joined the sellers' parade and the shortage of product developed, such a course of action was immediately abandoned.

Venice Makes Peace

The Venice Film Festival-Motion Picture Export Assn. feud seems definitely over. Both parties have already met unofficially in Rome to work out a modus operandi well in advance. It's believed sure that if the Yank companies come up with quality product and let Venice pick and choose, there'll be no repetition of this year's hassle, started when Venice accepted only one Yank feature in competition.

Festival will presumably revert to old practice of accepting a minimum of two-three American entries.

France's Film Chief Foure-Cormeray Proceeds With Caution; Yanks Find Their Position a Nervous One

Michel Foure-Cormeray, new head of France's Centre National du Cinema, has told the American companies that he has no intention to enter into any longterm agreement with the Yank industry until he has had a chance to familiarize himself with the overall situation. This, presumably, means not only a familiarization re the Americans, but also concerning the attitude of the Malraux Ministry, which now takes a much more active band in film matters.

The U.S. distributors are in somewhat of a quandary. Indications in Paris, arising from conversations which both Fred Gronich, the Motion Picture Export Assn.'s Continental manager, and MPEA v.p. Griffith Johnson have had with Foure-Cormeray, are that there will be a "liberalization." This fits in with France's overall trade policy. There's no assurance, however, that the Centre will raise beyond the current 110 the licenses handed to the Yanks.

The companies in N.Y. are split on whether to ask Foure-Cormeray for a couple of advance licenses and leave the rest up to fate, or whether to request the 110 and then hope for additional permits.

Meanwhile, question has arisen re the division of French monies, which are being allocated among the distrtibs on the basis of a formula which is considered antiquated. There's also the problem of dollar remittances earned on non-American films with subtitles which the U.S. firms bring in to play only on the Champs-Elysees. France permits free importation of titled prints, but limits to 15 the number of houses they can play.

While there is a general feeling in N.Y. that the number of permits issued by the French to the U.S. will be raised, fact remains that the ratio of American screentime in French theatres is dropping. This is partially explained by the reduced number of releases. Execs point out that a number of important British coproductions have played France as British rather than American films. On a picture like "Bridge on the River Kwai," for instance, earnings from France are remitted to Britain, and the film rates as a British quota release.

Show Biz Shares' Value

Amusement issues had a market value of $1,234,334,534 on the New York Stock Exchange at the end of September. Average price per share was $30.44.

In terms of market value the amusements ranked 18th among all industries listed on the big board.

All Film Shares On Sluggish Side

Nearly all film shares listed on the New York Stock Exchange were off last week. Interest in them seems to be waning more and more.

Uncertainties about the national economy, as tied in with the steel strike and the back-to-work order, have had the effect of causing an overall market retreat. This is going hand in hand with the lessening confidence in picture issues. The general investor caution has spread to all but a few industries, with electronics being among the exceptions.

Usually first hurt in a timid market are the speculation securities and definitely in this category are the film and theatre stocks. Warner Bros. presents an interesting "special situation." Although many downtowners are high on this company, in light of considerably improved earnings and immediate prospects, the fact is that in all of last week only 300 shares exchanged hands.

The WB holders for the most part aren't selling, obviously liking what they have, but there are few new buyers to cause any rise in price. Stock remained unchanged at $44.50 per share at the close of last week. In other words, while the film corporation is highly rated, the trading in its stock is static.

On the other hand, 20th-Fox hit a new low this past week, at $29.75 per share. The decrease in trading value for this major is almost startling, for the high for this year was $43.50. Earnings took a tumble but management sources believe an upturn is due. Stockholders are being guided by the factual former rather than what they suspect might be a conjectural latter.

These are but a couple of situations reflecting the era of caution in Wall Street. The vigorous support given film stock six months ago has ceased—at least for the time being.

JOHN WAYNE'S TEXAS KICK

Will Follow 'The Alamo' With Biopic on Houston

With "The Alamo" currently before his cameras, producer-director John Wayne has scheduled "Sam Houston" as his next production. Life story of Texas' famed statesman-soilder will roll the end of 1960.

James Edwart Grant will write the "Houston" screenplay, based on research by author-historian Lon Tinkle, Professor of Comparative Literature at Southern Methodist University. Pic will relate Houston's early career as the organizer of the Texas army of independence and founder of the Texas Republic.

Walter Reade Jr. on the verge of wrapping up a real estate deal on the east side. He'll build a new art house on site.

PERU RESENTFUL

No-Like 20th's 'Holiday' Angles—May Not License

Tourist consciousness of countries who like to see themselves advertised in Hollywood films has gotten 20th-Fox into hot water in Peru.

"Holiday For Lovers" showed some extensive and scenic shots of Brazil, particularly Rio de Janeiro. But it had only a brief and none-to-complimentary reference (a nightclub, airport customs) to Peru.

Now the Peruvians are beefing and 20th may not be able to release "Holiday" in Lima.

Tax Specialist

Ben Laurence Sokolove

who is an expert on these matters details why

There is No Biz Like Capital Gains

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

MPAA To Producers:

'You Made Us What We Are Today'

The renewed attack by Max E. Youngstein, the United Artists v.p., on the leadership of the Motion Picture Assn. of America, or translate "lack of leadership," has served to focus attention on the increasingly difficult position in which the trade association finds itself in a changing industry.

The theme is not new for Youngstein, nor—in addressing the Theatre Owners of America convention in Chicago last week—did he do more than spotlight the more superficial aspects of his complaint. The root of the trouble, of which the MPAA is fully and painfully aware, lies within the members of the MPAA themselves. Their association today, to a very considerable degree, is what the companies have made it. The limitations are precisely those which the companies' own often narrow views and often exaggeratedly competitive instincts have forced upon the trade body.

The mere fact that Youngstein can unloosen his blast publicly, before a body of exhibitors, without being chided by a single MPAA member or even formally answered by the MPAA itself, is indicative of the current state of affairs and symptomatic of the MPAA's debility.

Hardly a secret that MPAA execs are privately burning at Youngstein. They say that, in accusing them of being inept, overly timid and self-serving, he fails to take into account MPAA's increasingly difficult task of functioning at all, on any level, to say nothing of providing the "leadership" which the UA exec envisions of a trade association.

If MPAA Tried to 'Lead' Today, What Would Happen in a Hurry?

But if Youngstein has a particular axe to grind, and he does so with a colorful vocabulary, MPAA also is aware that he is not blasting into a vacuum. While Youngstein to a degree is speaking for himself, and there have been indications that his partners at UA don't fully share his wrath, Universal's disenchantment with the MPAA is no less pronounced, though it's not been articulated so candidly. The U brass, while participating in activities being discussed under the roof of MPAA, shows scant affection for the industry's trade association.

And, among the remaining companies, the question of MPAA's actual effectiveness is questioned. The main trouble, both from MPAA's side and as seen from the members' point-of-view, is that—due to policy and personality reasons—the Association is not really allowed to "lead."

MPAA executives see themselves forced into a nominal "service" position but nevertheless also believe that the Association must be permitted to assume initiative and point the way on given issues. It tried this some time ago in the research field, and the attempt was thoroughly frustrated by the companies' chilling lack of interest. It tried "leadership" on a number of other levels, but without much support. Much of the failure of the MPAA, which in many quarters is equated with criticisms of Eric Johnston, its president, must be blamed on the jealousies, the extreme conservatism and the disinclination towards "united" action that prevails among the companies. Johnston himself has suffered many an embarrassing letdown by his "followers."

Oldtimer Spoke With Thunder; Overseas Dept. Is Respected

Historically, the decline of the MPAA (as contrasted with the little-criticized operations of the Motion Picture Export Assn., also led by Johnston) can be traced to the splintering of the industry into many independent factions. When Will Hays was the MPAA boss, he reigned virtually as a "czar," but only because he had an iron-fisted board. The Cohns, the Schencks, the Balabans, the Skourases and the Warners completely controlled the actions of their companies.

The shape of the industry is changing; new men, not so steeped in the "industry" concept, are coming in and are in turn counterbalanced by the deep currents of conservatism and traditionalism that are carried on by the men who started the business and are still active in it. Johnston and the MPAA are caught between the "old" and the "new." In confusing and difficult times, the Johnston image attracts the aura of the all-known "wise man" who should propose solutions and "lead."

The truth is that, if Johnston really insisted on leading, he wouldn't stay in the job very long. There are indications that Johnston has, on occasions, taken the initiative, only to find himself blocked and refused. This is not the kind of experience a man of his public status appreciates, and he has therefore withdrawn to a position that sees him more and more as a "front" man, with a dynamic personality and interests that appear to go far and beyond the ken of motion pictures.

Production Code Keys Grief; Public Whiplash Since Forgotten

Adding to the MPAA's public, and internal, troubles is the weak and uncertain status of the Production Code, which functions under the association's aegis. There was a time, when the majors were still riding high, when every studio script was submitted to the Code, and changed if necessary, prior to production. Now, this is no longer necessarily true. The independents are, in many respects, far more independent than they are generally given credit for. Their contracts with the major releasing outfits don't necessarily demand that they must deliver a picture with a Code seal. And, as UA proved just recently with "Happy Anniversary," a film without a seal is no longer hermetically blocked from the market.

The oldtimers in the business, who felt the whiplash of public indignation which years ago prompted the formation of the MPAA, stick by the concept of a strong Code. But they, too, have to bow to the trend to "adult" films and—unlike MPAA—they aren't bothered by a vision of a new censorship wave sweeping the country, though the handwriting appears to be plainly on the wall.

There is no question that legalities stemming from the consent decrees have tended to prevent some common action under the MPAA banner. But here, again, commercial opportunism of the kind that affects few other trade associations to the same extent, has prevented useful initiative on the part of MPAA. Discussion on an MPAA approach to the Justice Dept., with a view to modification of the decree, have bogged down inevitably in the members inability to agree on what position to take.

This, in turn, ties in with the fact that some of the problems created by the antitrust solution have hurt exhibitors a great deal more than distributors and producers, who in fact have gained in some cases. Hardly a proper thing to admit, so exhibitor (i.e. customer) relations must be considered. The MPAA makes a convenient scapegoat.

Much more complicated are the undercurrents. Johnston has surrounded himself over the years with lawyers and economists conditioned to the atmosphere of Washington. There is no question that their approach, mannerism, type of thinking, etc. differs from that of the "commercial" minds of the industry—of which none more commercial than Sir Max. On the Johnston "front man" level, this is expected and desirable. On the working level, it triggers personalities and culminates in the kind of charges Youngstein has been throwing out, i.e. that the MPAA leadership too often *"doesn't know what the business is all about."*

At the MPAA this is interpreted—quite realistically—as a clash on the question of approach. What is lusty showmanship and noisily effective ballyhoo to the film man may be distasteful and of questionable value to the diplomat. As long as times are good, the difference can be compromised and MPAA in effect can be considered as a necessary brake. But when the pressures rise, and the survival battle gets hot, the frictions inevitably must grow.

There are those who predict that, in the years to come, MPAA may fall apart and be replaced by one or several bodies less attuned to the "old" industry with its interlocking production-distribution-theatre connections. Even at MPAA, private conversations make it plain that there is a certain amount of resigned discouragement with the current state of affairs and their effect on the status of the association.

At the same time, MPAA continues to be the only obvious rallying point for production and distribution, and Johnston's personal prestige among the company presidents — with some conspicuous exceptions — is high. Whether, in the long run, this will be enough—or for that matter if he will elect to continue in the job if it continues to reflect on his prestige—remains to be seen.

Cuba Earmarks $5-Mil for Films

Gear, Studios Consume Most of Funds—$1,700,000 For First Feature

Havana, Nov. 17.

An original credit grant of $5,000,000 has been allocated by the new Cuban government to kick off a rejuvenated motion picture industry under the aegis of the newly-established Instituto Cubano del Arte e Industria Cinematograficos. Alfredo Guevara, president of the Institute, is currently enlisting film industry people from Europe and the United States to participate in the project.

Grant of $5,000,000 is made up as follows: $1,300,000 for equipment, already acquired by Cuban technicians during a recent trip throughout Europe and America; $2,000,000, for the construction of studios and laboratories; $1,700,000, for financing of initial production.

Cuban architects are currently visiting New York and Hollywood, making a study of American studios. A plot of land has been allocated by the Cuban government for installation of new studios.

Among those contacted by Guevara to aid the republic in its coming film work are foreign directors Bardem, Antonioni, Bunuel and Alain Resnais; Italian writer Cesare Zavattini (who is coming to Havana early in December); cameramen Martelli and Vierny; editor J. Quenet; and stars Gerard Philipe and Maria Casares. Guevara also has been in touch with Stanley Kubrick and Robert Aldrich.

The Institute, according to its Saul Yelin, who disclosed these plans, has now in preparation six feature films, with filming ticketed to commence next November. Presently, the organization also is engaged in the filming of educational documentaries in both 35 and 16m, required by the new government as an aid to Cuban farmers in planting and cultivating, and to improve sanitary conditions in the country.

ISRAELI FILM IDEAS?

Five Prizes Offered for Acceptable 'Synopses'

Jerusalem, Nov. 17.

Five prizes totalling $4,000 are being offered by the Council for the Encouragement of Israeli Films, for the best synopses of projected films submitted to the Israeli Ministry of Commerce and Industry.

Deadline for entries, not to exceed 20 pages, is Dec. 31. Final judges will be Fred Zinnemann, Dore Schary, Arthur Krim, Vittorio DeSica and Christian Jacques.

First prize is $2,000, second $800 and three third prizes of $400 each.

Attorneys

Morris L. Ernst and Malcolm A. Hoffmann

have their own views on the legal inequities that come from

The Dead Hand of Film Anti-Trust

* * *

another Editorial Feature in the upcoming

54th Anniversary Number of

VARIETY

Sir Alec's Catholic Prose

Boston, Nov. 17.

Sir Alec Guinness did a 70-minute reading for Boston College studies in the Humanities Series Monday (9) in Bapst auditorium of the Jesuit institution to SRO.

"Christian Verse and Prose" was the title of the Oscar winner's bit and readings included Belloc, Milton, Newman, Browning, Knox, Chesterton.

Writers Guild Signs 7 of Struck Indies

Strategic Timing May Delay Action Vs. Majors—Actors' Negotiations An Influence

Hollywood, Nov. 17.

Writers Guild of America has inked two more signatories to a five-year contract from among the 51 remaining independents it is now striking. Due are James Hill Lomitas Productions, latter a Stanley Kramer company.

Agreements bring the number of individuals or companies which have settled to seven, leaving 49 indies still on the strike list.

Key stumbling block to a settlement with the indies had been United Artists, which now has decided to okay the terms.

Meanwhile, impending strike of the major studios may be delayed beyond the contract expiration date of Nov. 17. For one thing, the Guild wants to call the strike at its own discretion and with its own timing. For another, Guild strategy is to wait and see how the Screen Actors Guild negotiations, which start next month, will proceed. If the actors strike the majors, writers could then join forces in a united front against the studios.

Claude Ezell chain set Jay D. Burger as manager of the Hampton Road Drive-In, Dallas.

L. A. to N. Y.

Barney Balaban
Bill Barrud
Gene Barry
Reed Bingham
Janet Blair
Jack Byrne
Gordon Carroll
Ed Cashman
Earl Collins
Jerome Cowan
Don Defore
William Dozier
Hillard Elkins
Milo Frank
L. Wolfe Gilbert
George Gobel
Mort Goodman
Larry Harmon
Russell Holman
Dave Kavanaugh
Peggy King
Irving P. Lazar
Norman Lear
Herbert E. Leonard
Robert Lewine
Perry Lieber
Bob Mathias
Joel McCrea
Shirley McLaine
Edward Morey
David P. O'Malley
Richard A. Moore
Alan Pakula
Jerry Pickman
Paul Raibourn
Norton V. Ritchey
Ruth Roman
George Shupert
Sol C. Siegel
Herb Steinberg
Ezra Stone
Ray Walston
Bill Watters
Billy Wilder
Ed Wynn
Bud Yorkin
Gig Young

N. Y. to L. A.

Polly Bergen
Geraldine Brooks
Fay DeWitt
Martin Gang
Tyrone Guthrie
Jimmy Komack
Kevin McClory
Bob Rich
Herbert Sargent
Joe Schoenfeld
Bianca Stroock
James E. Stroock

Labor Crisis To 'Surprise' Trade?

Major film company v.p. said in New York he expects a "complete shutdown of Hollywood because of labor issues unless something unforseen happens."

The exec, who was west recently, said he believes the industry "isn't aware of the gravity of the situation." A general strike by the various guilds is probable within the next three months, he added. It's noted that an official of the Screen Actors Guild already has gone on record as seeing a SAG strike a "likelihood."

Negotiations between the studios and the Screen Directors Guild begin Feb. 1.

A walkout by the writers and directors doubtless would be joined by other guilds. Screen Producers Guild is not a union as such and consequently has no bargainning power. But if there's any extra payoff to be gotten by the writers, directors, etc., from new features on regular television and/or toll tele there'll be agitation for a by-laws change converting SPG to a union so it, too, can bargain.

Europe to U. S.

George Black
Gordon Bostock
Jean Claude Brialy
Alan Gilbert
James Hill
George R. Marek
Juliette Mayniel
Lilliana Teruzzi

U. S. to Europe

Don Cornell
Alice Dale
Mannie Greenfield
Mrs. Lester Lewis
Ronnie McCulloch
Kennett McKellar
John Mulvaney
Betty Robson
Mrs. Preston Sturges

EXHIB CRY: FORAGE OR STARVE

Youngstein: 'We're a Circus Business'

He Has No Patience With Politeness—That Way Lies Competitive Extinction

Officially the Motion Picture Assn. of America is maintaining silence on Max E. Youngstein's renewed attack on it. A Johnston office spokesman said that if Youngstein has a beef against the Association, he ought to come to meetings and air them there. Syndicated Hollywood columnist Hedda Hopper was quick to second Youngstein's denunciation of the Johnston office, but industryites are certain that Miss Hopper's reasons for disliking the MPAA are quite different than those of Youngstein.

The UA executive in his address before the Theatre Owners of America convention in Chicago last week charged that the leadership of the MPAA did not know what the film business was all about. "The main objective of the MPAA," he declared, "is to sustain itself like a self-propagating vegetable." Youngstein's blast was initiated at a showmanship forum at which Mrs. Margaret Twyman, community relations director of the MPAA, had been the previous speaker. Mrs. Twyman had discussed methods that should be employed in attempting to sell pictures to women. While he disagreed gallantly with Mrs. Twyman's soft-sell approach, Youngstein employed the occasion to tear into the MPAA.

His beef aparently stemmed from differences with the Johnston office on techniques for the merchandising of films. Removing his coat, unloosening his tie and collar and rolling up his sleeves, mannerisms which have become Youngstein trademarks, the UA executive declared: "I don't believe in the soft sell. This is a circus business. If we forget our circus heritage, we're making a big mistake."

In answer to Mrs. Twyman's remarks about toning down ads for pix with sex themes, Youngstein told theatremen: "Producers and distributors give you a picture with a guy chasing a broad and catching her and you're supposed to advertise as if it's Mother's Day."

The MPAA was not Youngstein's only target. He was critical of the new era of restrained politeness that existed between exhibition and distribution. "We've reached the stage of the soft sell in our relationship," he said. "This is reflected in our thinking and selling. Politeness won't sell anything. We should throw everything in the book at each other. We should dish it out and let the chips fall where they may. I'm fed up with being so nice to each other. I don't intend to be."

The UA exec also chided the orderly release campaign of Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres. He noted that Hyman periodically gets up a list of so-called blockbusters that will be available over a certain stanza, but that nobody actually places much faith in the schedule. "You hear a lot of talk about orderly distribution," Youngstein said, "but I'd like to hear it coupled with the phrase orderly exhibition." He blamed theatremen for driving many creative producers and directors out of the industry by not giving their pictures a fair chance. "They can't succeed with every effort," he said. "You have to consider the overall batting average."

DUAL SUCCESSION SEEN AT INTERSTATE CIRCUIT

Late Robert J. O'Donnell's job as general manager of the Texas Interstate Circuit expectedly will be shared by two of the chain's execs.

Raymond Willie, who was O'Donnell's assistant, is slated for the top responsibility post, that of running the houses in the larger Texas cities. William J. Mitchell is to take over situations in the small towns in the eastern and western parts of the state.

SI SEADLER AS CHAIRMAN

Ad-Pub Committee Loses Simonelli To Echelon

With Charles Simonelli of Universal moving up to become assistant to the president of U, Si Seadler, eastern ad manager for Metro, became chairman of the Motion Picture Assn. of America ad-pub directors committee last week. He succeeded Simonelli.

Group passed a resolution expressing its appreciation to Simonelli for his work while chairman.

Committee discussed plans to reactivate the Academy Awards telecast committees which last year promoted the show and approved plans for a promotional program for the "large volume of exception pictures currently being prepared for release by all member companies in 1960."

Narrow-Gauge At 20th's O'seas Up to $1,000,000

Release of 16m versions abroad is providing 20th-Fox with the only distribution area in which billings in 1959 are actually ahead of 1958. The 16m films so far are good for $1,000,000 and wll top that figure by quite a bit by the end of the year.

This contrasts with a 6% lag in 20th's international sales drive so far this year, and a substantial lag in the domestic sales push, which won't reach its quota goal. It looks as if 20th will finish the year with about $105,000,000 in film rentals domestically and abroad.

Last year, the total (including income from tv) hit $116,045,000. The year before that it was $118,586,000.

20th's biggest 16m mart is France. After that the top markets are Australia, South Africa and Brazil. 20th releases its 16m product in CinemaScope only, but it also is playing off the old 2-D pictures in their 2-D version. Domestically, 16m is admittedly hampered by 20th's insistence that theatres must install CinemaScope since the widescreen versions are the only ones being made available to them.

Buddy Adler's Twin Woes: Acceptable Scripts Plus Tax-Haunted Top Stars

Chicago, Nov. 17.

Hollywood's two thorniest problems, states Buddy Adler, are a short supply of acceptable story grist, and a tax burden that dissuades top stars from taking more roles than are economically advantageous for them.

Latter situation, the 20th-Fox production chief told last week's Theatre Owners of America conclave, has been a significant hindrance to the flow of product, because in many cases studios have been willing to table a story until the star or stars sought for it made themselves available. Adler asserted that for his part such waiting "will not be done in the future. We are going to fill the gap with new players."

The "new faces" campaign, as a partial solution, has, of course, been in gear for some time, with Adler himself one of the prime boosters of budding young thesps, a score of whom he convoyed to the exhibitors' meet here.

Scarcity of story material, with resultant ballooning prices, is the consequence of intensified compe-

(Continued on page 86)

'WE MUST MAKE FILMS WE NEED'

By HY HOLLINGER

Convinced that "if there's to be more pictures, exhibitors will have to make 'em," theatremen held behind-closed-doors meetings at the Theatre Owners of America convention in Chicago last week relating to the formation of an exhib-financed production company.

In addition to representatives of the five major circuits, other exhibitor leaders not associated with TOA are said to have participated in the discussions. The new company, if and when it is organized, will be similar to First National Pictures which Warner Bros. took over many years ago. Despite official denials that exhibitors will not produce pictures, a fine distinction between financing and actual picture-making, it was learned that a tentative blueprint for the organization of a production company has been set and will be implemented as soon as exhibitors are fully convinced that the film companies will not increase their product supply.

The arrival of Loew's Theatres president Eugene Picker and RKO Theatres' topper Sol Schwartz, both of whose companies are not affiliated with TOA, coincided with the appearance at the convention of Robert A. Bicks, acting assistant attorney general in charge of the antitrust division. Bicks stated that the Dept. of Justice had no objection to the formerly-affiliated theatres returning to production or financing picture-making so long as they do not have preemptive rights for their own theatres.

Circuit Pledges

The five major circuits—Stanley Warner, American Broadcasting-Paramount Theatres, Loew's, National Theatres and RKO Theatres—have already pledged $400,000 each for a production fund with an initial capitalization of $2,000,000. If necessary, the circuits can also put up more coin. Circuits, as well as other exhibitors who participate, will hold stock in the company. Motion Picture Investors Inc. has pledged to purchase stock and shares will also be available to the public.

Lending credence to the report that something was brewing behind scenes was the presence of Larry Tisch, largest single Loew's Theatres stockholder and chairman of the company's finance committee; William Forman, a representative of the Southern California Theatre Owners Assn., and Ben Marcus, a former president of the rival Allied States Assn. Both Forman and Marcus are active participants in the affairs of the American Congress of Exhibitors, the body in which the idea of an exhibitor production company is said to have originated.

B. Gerald Cantor, the new president of National Theatres, is said to be playing a key role in attempting to stimulate production by exhibitors. NT's effort to acquire stock control of Desilu is seen as a step in that direction, since control of the telepix outfit would give National the studio facilities necessary for a production program involving theatrical films as well as telepix.

Theatrical Historian

Bernard Sobel

takes a dim view of

Those Film Biographicals

which are often replete with omissions, evasions and depreciation of Truth

* * *

one of the many Editorial Features in the upcoming

54th Anniversary Number

of

VARIETY

U Actively Scouts Outside Films; Execs Screen 4-6 Every Week

Universal is busily engaged in rounding up completed outside product to keep the wheels of its distribution organization moving. Since the company shut down for a reappraisal, it is depending partially on outside sources until the studio moves into high gear with its new program of studio-made and independent productions. The company made a remarkable recovery with "Imitation of Life" and "Pillow Talk" and has equally high hopes for "Operation Petticoat." In addition, it has an ambitious lineup for 1960 production.

In the meanwhile, however, Universal executives are screening four to six pictures a week in the hope of coming up with product that will be suitable for immediate distribution. Since November, the start of its new selling season, the company has acquired six outside pictures and is presently engaged in negotiations for several others.

Its latest acquisition for U. S. distribution is "Head of a Tyrant," an historical spectacle made in Rome as a joint production venture of Vic Films, Faro Films and Explorer Films of Rome and C.E.C. of Paris. The picture, now nearing completion, is known as "Judith and Holofernes" in Europe. The same group of European film-makers also provided U with "The Cossacks," which the U. S. company will release in the U. S.

Other recent U acquisitions include "Sapphire," from the J. Arthur Rank Organization; "The Four-D Man," from indie producer Jack Harris, "Four Fast Guns," from the indie Phoenix Films; "The Snow Queen," a full-length Soviet cartoon obtained outside the cultural exchange program, and "Othello," the Russian film which U is releasing as part of the cultural exchange deal with the U.S.S.R.

The company is near closing a deal for "Too Soon to Love," a teenage story made in Los Angeles by Dynasty Films, an indie company headed by Richard Rush, and for "Bolivar," which Herbert Kline will film in South America.

MRS. BLUMENFELD'S ESTATE

Left $1,169,491 To Exhib In Trust For Children

Estate of Mrs. Marjorie Neuman Blumenfeld, wife of theatre owner Joseph Blumenfeld, was appraised at $1,169,491 in inventory filed in Frisco superior court last week.

Mrs. Blumenfeld died Jan. 2, 1958, at age of 42 in Frisco. Estate was left in trust to her husband and on his death provides equal division among their four children.

20th-Associated Linked for 1960; But Which Tag?

The 1960 contract between 20th-Fox and Associated Producers Inc. is all set but the signing. Production details reportedly have been worked out, and the only point yet to be determined is whether the API projects will be released under the Associated Producers banner or as full 20th-Fox pictures.

Pact calls for 14 films over the next nine months, and budgets are average $300,000, a 50% increase over the $200,000 average of the initial 14 API pix filmed during the past year. First project under the new pact is "Young Jesse James," Ray Stricklyn starrer which Jack Leewood is producing. Other properties which presumably will comprise at least half of the new API-20th deal include "Desire in the Dust," Harry Whittington novel which Leewood will produce; "The Big Show," circus yarn which James Clark will direct and which is being considered for a $700,000 budget; "The Big Platter Parade," a film to be made in conjuction with the Disk Jockey Assn.; "13 Fighting Men," "The Valley of the Redwoods," "I Am Legend" and "House of Freaks."

Both 20th prexy Spyros Skouras and API-20th liaison Robert Lippert are giving serious thought to the labeling of the API projects. Studio was so impressed with much of the company's first-year product that nearly half the output was distributed as full 20th productions. These included "Five Gates to Hell," "Oregon Trail" and "The Sad Horse" and will include "Dog of Flanders," "The Rookie" and "The Voice." Studio released "Alaska Passage," "Alligator People," "Here Comes the Jets," "Return of the Fly" and "The Little Savage" as API productions.

Full 20th treatment proved a major financial coup less than two years ago when it took "The Fly," originally prepared by API's predecessor, Regal Films, and released it as a straight 20th feature. The production proved to be one of the studio's best grossers of the year.

Upping of the API budgets proves the company made good its initial point—that, even in the low budget field, better grosses will result from greater expenditures. With this knowledge, API presumably will move further into the moderate-budget field.

George Warren is prexy of the Associated Producers; William Magginetti is production supervisor; and Harry Spaulding is story editor.

Champion to Taplinger

Burt Champion, former Paramount publicity manager, this week joined the public relations firm of Robert S. Taplinger Associates.

He's group account exec in charge of the Millinery Institute of America program.

Raoul Levy Sets Dassin To Write-Direct Novel About Brothel Recruits

French producer Raoul J. Levy, who is branching out to make English-speaking films, has signed Jules Dassin to write and direct "The Camp Followers," film version of Ugo Pirro's novel which E. P. Dutton published in the United States.

The picture will be filmed in English on location in Greece next summer. Story deals with a lieutenant in the Italian army of occupation who is ordered to escort 15 Greek girls from Athens to Italian army brothers in occupied Greece.

Levy is due in New York before the end of the year to negotiate a distribution deal. Although he has a three-picture non-exclusive contract with Columbia, "The Camp Followers" is not among the pictures in the agreement. However, Levy is expected to discuss the project with Col as well as with other companies.

EDITORS, CAMERAMEN PUT UP OWN BLDG.

Hollywood, Nov. 17.

Film editors and cameramen have partnered up in construction of a new $500,000 headquarters, two orgs to occupy the ground floor and two upper floors to be rented office space.

Ground was broken last week with heads of various guilds and unions officiating.

State-Wedgeway Corp. has been authorized to conduct an entertainment business, c/o Fabian Theatres Corp. New York. Schwartz & Frohlich, were filing attorneys at Albany.

Ben-Hur
(CAMERA 65—COLOR)

Blockbuster to top all previous blockbusters.

Metro release of Sam Zimbalist production. Stars Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareet, Hugh Griffith, Martha Scott, Sam Jaffe and Cathy O'Donnell. Directed by William Wyler. Screenplay, Karl Tunberg from the novel by Gen. Lew Wallace; camera (Camera 65-Technicolor), Robert L. Surtees; editor, Ralph E. Winters and John D. Dunning; music, Miklos Rozsa. At Loew's State, N. Y., Nov. 16, '59. Running time, **212 MINS.**

Judah Ben-Hur	Charlton Heston
Quintus Arrius	Jack Hawkins
Messala	Stephen Boyd
Esther	Haya Harareet
Sheik Ilderim	Hugh Griffith
Miriam	Martha Scott
Simonides	Sam Jaffe
Tirzah	Cathy O'Donnell
Balthasar	Finlay Currie
Pontius Pilate	Frank Thring
Drusus	Terence Longden
Sextus	Andre Morell
Flavia	Marina Berti
Tiberius	George Relph
Malluch	Adi Berber
Amrah	Stella Vitelleschi
Mary	Jose Greci
Joseph	Laurence Payne
Spintho	John Horsley
Metellus	Richard Coleman
Marius	Duncan Lamont
Aid To Tiberius	Ralph Truman
Caspar	Richard Hale
Melchoir	Reginald Lal Singh
Quaestor	David Davies
Jailer	Dervis Ward
The Christ	Claude Heater
Gratus	Mino Doro
Chief of Rowers	Robert Brown
Rower No. 42	John Glenn
Rower No. 43	Maxwell Shaw
Rower No. 28	Emile Carrer
Leper	Tutte Lemkow
Hortator	Howard Lang
Captain, Rescue Ship	Ferdy Mayne
Doctor	John Le Mesurier
Blind man	Stevenson Lang
Barca	Aldo Mozele
Starter at Race	Thomas O'Leary
Centurion	Noel Sheldon
Officer	Hector Ross
Soldier	Bill Kuehl
Man in Nazareth	Aldo Silvani
Villager	Diego Pozzetto
Marcello	Dino Fazio
Raimondo	Michael Cosmo
Cavalry Officer	Also Pini
Decurian	Remington Olmstead
Galley Officer	Victor De La Fosse
Galley Officer	Enzo Fiermonte
Mario	Hugh Billingsley
Roman at Bath	Tiberio Mitri
Pilate's Servant	Pietro Tordi
The Corinthian	Jerry Brown
The Byzantine	Otello Capanna
Syrian	Luigi Marra
Lubian	Cliff Lyons
Athenian	Edward J. Auregui
Egyptian	Joe Yrigoyan
Armenian	Alfredo Danesi
Old Man	Emondo Van Riel
Seaman	Mike Dugan
Sportsman	Joe Canutt

The $15,000,000 bet Metro topper Joseph R. Vogel and his associates put on a chariot race should result in the biggest payoff in the history of film business. "Ben-Hur" is a majestic achievement representing a superb blending of the motion picture facts by master craftsmen. "Gone With the Wind," Metro's own champion all-time top grosser, will eventually have to take a back seat.

The big difference between "Ben-Hur" and other spectacles, biblical or otherwise, is its sincere concern for human beings. They're not just pawns reciting flowery dialog to fill gaps between the action and spectacle scenes. They arouse genuine emotional feeling in the audience.

This has been accomplished without sacrificing the impact of the action, panoramic, and spectacle elements. As a matter of fact, the famous chariot race between Ben-Hur, the Prince of Judea, and Messala, the Roman tribune — a trademark of the Gen. Lew Wallace classic — will probably be preserved in film archives as the finest example of the use of the motion picture camera to record an action sequence. The race, directed by Andrew Marton and Yakima Canutt, represents some 40 minutes of the most hair-raising excitement that film audiences have ever witnessed.

Wisely, however, the film does not depend wholly on sheer spectacle. The family relationship between Ben-Hur and his mother, Miriam, and his sister, Tirzah; his touching romance with Esther, the former slave; his admiration of the Roman consul, Quintus Arrius, whom he rescues after a sea battle; his association with the Arab horse-owner, Shiek Ilderim; and his struggle with Messala, the boyhood friend who became his mortal enemy, make moving and heart-tugging scenes. And overshadowing these personal intimacies and conflicts is the deeply religious theme involving the birth and crucifixion of Christ.

That the story is never trite or corny, factors that have detracted from previous biblical films, is a tribute to the script and director William Wyler. A veteran director, although new to the spectacle film, latter succeeded superbly in bringing out every nuance of each individual scene and in eliminating the artificiality that is too often apparent in topical conversations between biblical characters.

Karl Tunberg receives sole screen credit, although such heavyweight writers as Maxwell Anderson, S. N. Behrman, Gore Vidal and Christopher Fry, also worked on the film. Fry, a respected British poet-playwright, was present on the set throughout the production in Rome.

Well-chosen cast contributes greatly to final achievement. Charlton Heston, the Moses of "The Ten Commandments," is excellent as the brawny yet kindly Ben-Hur who survives the life of a galley slave to seek revenge of his enemy Messala and the Roman conquerors of Judea. Haya Harareet, the Israeli actress making her first appearance in an American film, emerges as a performer of stature. Her portrayal of Esther, the former slave and daughter of Simonides, steward of the House of Hur, is sensitive and revealing. Wyler presumably deserves considerable credit for taking a chance on an unknown. She has a striking appearance and represents a welcome departure from the standard Hollywood ingenue.

Jack Hawkins, as Quintus Arrius the Roman consul who adpots Ben-Hur, adds another fine depiction to his acting career. Stephen Boyd, as Ben-Hur's enemy Messala, is not the standard villain, but succeeds in giving understanding to his position in his dedication to the Roman Empire.

Martha Scott and Cathy O'Donnell are fine as Ben-Hur's mother and sister who are miraculously cured of leprosy after they witness the cruxification of Christ. Hugh Griffith, as the Sheik Ilderim under whose colors Ben-Hur participates in the chariot race, is one of the standouts of the film. Other good portrayals are given by Sam Jaffe, as Simonides; Frank Thring, as Pontius Pilate, Finlay Currie, as the Egyptian who followed the star to Bethlehem, and Andre Morell, as Sextus. Credit is also due the rest of the large cast and the thousands of extras who appeared in the film.

The film, which took 10 months to complete at Rome's Cinecitta Studios, was photographed by Robert L. Surtees in Metro's new Camera 65 process. The new process, shown in 70m, achieves a clarity and color definition that has been rare in film presentations. Surtees has accomplished wonders in filming the intimate scenes as well as the chariot race, the sea battle, the birth and cruxification of Christ, Caesar's welcome of the hero Quintus Arris, and the various outdoor scenes of Rome and Judea.

The 300 sets, constructed under the supervision of art directors William Horning and Edward Carfangno, are one of the highlights of the film, particularly the massive arena for the chariot sequence. The musical score by Miklos Rozza is another factor that contributes to the overall excellence of the giant project.

Not to be forgotten in the credits is the late Sam Zimbalist, who died of heart attack in Rome when the film was near completion. "Ben-Hur" is a fitting climax to Zimbalist's career as a produeer.

Metro undertook the venture at a time when the company was at its lowest ebb. The result is a complete vindication of the policies of Vogel and his management team.

The film runs three hours and 32 minutes with a 15-minute intermission. *Holl.*

Passeport Pour Le Monde
(Passport For The World)
(FRENCH—DOCUMENTARY—COLOR)

Paris, Nov. 10.

Pathe release of Jesse Hartman production. Directed by Victor Stoloff. Written by and with Peter Townsend; commentary, Henri Champetier spoken by Claude Dauphin; camera (Eastmancolor), Andre Bac; editor, Marcelle Lioret. At Calypso, Paris. Running time, **100 MINS.**

Film is a restaging of the trip of Group Commander Peter Townsend around the world, after his break with the Princess Margaret. Its main interest would stem from any public curiosity in seeing him after the Princess episode and his recent engagement. Otherwise, this is a grabbag of conventional shots of various places around the world, with Townsend driving or walking through them.

He emerges, stolid, good natured and a good sportsman. There are some glimpses of Peru, the Sahara Desert and the U.S. which are well observed. Lensing is good and color okay, but this is mainly for a medium feature cutdown or television use abroad. *Mosk.*

Beloved Infidel
(COLOR—C'SCOPE)

Slick, not very convincing, Gregory Peck, Deborah Kerr for insurance. A woman's picture.

20th-Fox release of Jerry Wald production. Stars Gregory Peck, Deborah Kerr, Eddie Albert; features Philip Ober, Herbert Rudley, John Sutton, Karin Booth, Ken Scott. Directed by Henry King; screenplay, Sy Bartlett, based on book of same title by Sheilah Graham and Gerold Frank; camera (Color by DeLuxe), Leon Shamroy; music, Franz Waxman; song, "Beloved Infidel," by Paul Francis Webster and Waxman; editor, William Reynolds. Previewed at 20th homeoffice, N.Y., Nov. 16, '59. Running time, **123 MINS.**

F. Scott Fitzgerald	Gregory Peck
Sheilah Graham	Deborah Kerr
Carter	Eddie Albert
John Wheeler	Philip Ober
Stan Harris	Herbert Rudley
Lord Donegall	John Sutton
Janet Pierce	Karin Booth
Robinson	Ken Scott
Dion	Buck Class
Johnson	A. Cameron Grant
Miss Bull	Cindy Ames

The protracted and stormy Sheilah Graham-F. Scott Fitzgerald romance in the 1930's is brought to the screen by producer Jerry Wald, taking Miss Graham's autobiographical book—"Beloved Infidel"—as his jumping off point. Judging by the book, Fitzgerald, despite his drinking and his eccentricities, was a fascinating personality, a tortured genius from Princeton who ran aground in Hollywood. Miss Graham didn't paint herself in quite so favorable a light.

In the picture, possibly for reasons of audience appeal, the tables have been turned. It is the columnist, played by Deborah Kerr, who suffers nobly and "serves" sympathetically. It is Fitzgerald who is portrayed as a weak, moody, spoiled child with little more to his credit than the attractive looks of Gregory Peck.

Unquestionably, there is a femme audience for this pictorially interesting and at times emotionally moving picture. But producer Wald, writer Sy Bartlett and director Henry King have turned out a kind of "elevated soap opera" that doesn't quite register. The romantic involvement of Peck and Miss Kerr has tenderness and plenty of ups and downs, but like those repeated shots of the surf pounding in, it runs out of juice and becomes static. At the end, it's difficult to maintain interest in a couple consisting of two uninteresting people.

This is primarily a film about a sharp, aggressive film columnist who falls in love with a man who is her intellectual superior by miles and who, through the association with him, attains a new human stature. It is also a film in which the characters go mostly unexplained, and this makes for a superficiality which deprives them of sympathy. What's more, the acting, while excellent and persuasive in parts, is shallow and artificial in others.

Problem is primarily with Peck, who brings to Fitzgerald the kind of cleancut looks and youthful appearance that conflict with the image of a has-been novelist, whacking away at a studio typewriter to make a living and to meet his family obligations. Peck's most dramatic moments come when he's drunk and insecure and whose disappointment over failure express themselves in attacks on Miss Graham. Whatever or whoever at fault, he just doesn't bring it off. All that remains is the pleasant Peck personality, which conflicts with the concept of Fitzgerald.

Miss Kerr is a beautiful woman with a very special kind of warmth. She can express a great deal with a slight movement of her head or a gesture of the hand, and her torment and despair when Peck goes on a binge make for good cinematics. But she, too, can't overcome the artificiality of the part or the situation, and after a while the affair just peters out and becomes dull. Miss Kerr starts out one way and changes her whole approach when she meets Peck. This is explained in the book, but not in the film. And it definitely needs explanation, much as other aspects of her history need clarifying.

In the smaller roles, Eddie Albert is okay as the family friend. Philip Ober does a competent job as the North American Newspaper Alliance boss who hires Miss Graham. Herbert Rudley is good as the producer and Karin Booth registers in a brief part as a star.

Bartlett's script tries to capture the spirit of the book, which was quite eloquent when it came to Miss Graham's relationship with Fitzgerald. Unfortunately, there's nothing inspired about the dialog and, of necessity, there is an overabundance of talk. Henry King directed in a routine way.

Leon Shamroy's camera work, in DeLuxe color, is good and in certain scenes quite excellent. Shot of the two principals huddling on the beach after Miss Kerr has confessed her humble beginnings to Peck, is memorable and beautiful. Color texture and effects are tops.

Paul Francis Webster and Franz Waxman wrote the musical theme, which wells up richly. Waxman wrote the general background score. William Reynolds did the editing. Picture runs over two hours, which is too long. It could have been tightened without any loss to anyone. "Beloved Infidel" can and will be sold as an unusual love story. Its two principals are attractive, but the action and the conflict are insufficient to set spark to the flame. *Hift.*

El Dia de Los Enamorados
(St. Valentine's Day)
(SPANISH—EASTMANCOLOR)

Madrid, Nov. 10.

An As Films release of an As Films-Asturias Films coproduction. Stars Tony Leblanc, Antonio Casal, Conchita Velasco, Jorge Rigaud, Katia Loritz, Angel Aranda, Mabel Carr, Manuel Monroy, Maria Mahor. Directed by Fernando Palacios. Screenplay, A Vich, P. Maso, R. J. Salvia; cameraman, Alejandro Ulloa; music, Augusto Alguero. At Palacio de la Musica, Madrid. Running time, **95 MINS.**

In this technically well-made sentimental comedy dealing with young lovers on St. Valentine's Day, authors are prudishly unaware that a kiss expresses more than a thousand words of dialogue. While comedy accent stands out and some patter has a racy local flavor, audience is fed large patches of unexciting, ultra-moral gab on a subject that must have more than one hue. Dubious for foreign market.

St. Valentine sends an emissary earthwards to make it a big Feb. 14 for lovers and talks one couple to the altar, another to the engagement ring counter and a third off to a promising start. For good measure (or bad), there is a corny Miss Lonelyhearts fourth pair formed by a poor rich girl and med student who wants her, not her money.

Sturdy direction gives wordy script more than a breath of spirited conduct as well as a pleasant blend of local character and well-lensed Madrid sites. Generally, the cast fulfills in this technically good-looking film. *Werb.*

Five Out of a Milion
(CZECH)

San Francisco, Nov. 14.

Ceskoslovensky Film production. Stars Jaroslav Marvan, Jan Cifka, Frantisek Kreuzmann, Vlastimil Brodsky, Valentine Thielo Va, Eman Fiala, Fanda Mrazek, Karla Chadovova, Dudek Munzar. Written byVladimir Kalina and Zbynek Brynych. Directed by Zbynyk Brynych. Camera, Jan Curik. Music, Jiri Sternwald. At Metro Theatre, San Francisco. Running time, **110 MINS.**

This is a big, somewhat pretentious production giving five "slices of life" in modern Czechoslovakia. It starts out well with a vignette about an older, master tile-layer and his apprentice—they save each other's lives in a hair-raising accident atop a tall cathedral. But from that point on the film runs downhill, through vignettes of a neglected grandfather, a couple's fifth anniversary, a pair of hobo musicians and a little tale of young love.

There is no unifying thread. The camera simply pans to a new scene and a set of new characters. This would be confusing with English dialog; it's nearly maddening with only English subtitles (and very oddly spelled ones, at that).

Camera work, generally, is good, though some of it tends to resemble some of the gaudier German productions of the 1930's. Players appear to be sensitive, especially the older man and his apprentice (Jaroslav Marvan and Jan Cifka) in the first vignette and the young girl (Karla Chadovova) in the final sequence. But by the time final vignette is reached, audience is squirming with disinterest.

This has little or no chance in the U.S. *Stef.*

Benton, Unopposed, Elected

Albany, Nov. 17.

James E. Benton, 35, head of Benton Theatres, was elected mayor of Saratoga in last week's non-partisan balloting there. He had no opposition. Arthur J. Kearney, runnerup in the September non-partisan primaries having later withdrawn. Benton is a Republican.

Son of the late William E. Benton, founder of the Benton chain, and now also a motel owner (the Spa's Grand Union), he is the first exhibitor to be elected a city mayor in the Albany exchange district, so far as is known.

A World War II Air Force officer and a graduate of Holy Cross College, Benton is the father of nine children.

The House of Intrigue
(COLOR-C'SCOPE)

Fast World War II spy melodrama based upon actual incidents.

Hollywood, Nov. 6.

Allied Artists release of Duilio Coletti production. Stars Curt Jurgens, Dawn Addams, Folco Lulli; features Dario Michaelis, Philippe Hersent, Rene Deltgen. Directed by Coletti; screenplay, Coletti, Ennio De Concini, Giuseppe Scoponi, Massimo Mida; based on H. J. Giskes novel, "London Calling North Pole"; camera (Ferraniacolor), Gabor Pogany; editor, Vittoria De Fazio Vigorelli; music, Nino Rota; art director, Franco Lolli. Previewed Nov. 6, '59. Running time, **94 MINS.**

Bernes	Curt Jurgens
Mary	Dawn Addams
Kaarden (Gorilla)	Folco Lulli
John	Dario Michaelis
Landers	Philippe Hersent
Hermann	Rene Deltgen
Matt	Albert Lieven
Henry	Giacomo Rossi Stuart
Chris	Matteo Spinola
Herbert	Ludovico Ceriana
Allan	Adriano Uriani
Mac	Alphonse Mathis
Felix	Chris Hofer
Gerda	Edith Jost
Wilhelm	Stephen Garret

What purports to be the most amazing hoax ever perpetrated upon a major power and claimed as a true World War II episode is the basis for this action-packed spy melodrama. An Italian import, this feature is high in production values, good acting and of considerable interest for the hardy market where war dramas still are acceptable. Telling against film is lack of recognizable names, only two known to American audiences, and a title wholly undescriptive of the plot. Film is well dubbed in English.

Story, taken from H. J. Giskes' novel, "London Calling North Pole," concerns the deception German Intelligence practices upon the English, after Nazis capture a key British espionage agent whose duty is to communicate daily via wireless from Amsterdam with London. Germans continue these daily messages, unknown to the British, leading to numerous British agents being flown in and captured, as well as other catastrophes. Strong narrative suffers somewhat from a weak ending, but during the unfoldment it's top spy stuff.

Lensed in the Italian Ferraniacolor (prints by Technicolor) in actual story sites, producer-director Duilio Coletti has made handsome use of such backgrounds as Amsterdam, Barcelona and other locations and has drawn persuasive performances from a talented cast. Curt Jurgens enacts the high German Intelligence officer who directs the hoax, and Dawn Addams plays an English servicewoman who is smuggled into the Netherlands to check on the supposed operations of the British spy ring. Folco Lulli makes a convincing leader of the Dutch underground.

Technical credits are all exceptionally well executed, topped by Gabor Pogany's artistic color camera work. Vittoria De Fazio Vigorelli's sharp editing and Franco Lolli's lush art direction. *Whit.*

Il Magistrato
(The Magistrate)
(ITALO-SPANISH)

Rome, Nov. 10.

Titanus release of a Titanus-Hispamex Production. Stars Jose Suarez; features Francois Perier, Jacqueline Sassard, Massimo Serato, Ana Mariscal, Geronimo Meynier, Maurizio Arena, Claudia Cardinale, Louis Seigner, Francesco Casaretti. Directed by Luigi Zampa. Screenplay, Zampa, P. F. Campanile, Massimo Franciosa; camera, Gabor Pogany; editor, Mario Sernadrei. Previewed in Rome. Running time, **91 MINS.**

Andrea Morandi	Jose Suarez
Luigi Bonelli	Francois Perier
Carla Bonelli	Jacqueline Sassard
Ugo	Massimo Serato
Emilia Bonelli	Ana Mariscal

Well-made picture treating important material in an honest, unemotional manner. Mild b.o. prospects here, though co-producing Spanish areas offer a better market.

Frequently-stated point is that a person accused of a crime is never alone the guilty one: circumstances, society and other influences likewise play a determining part and bear their share of guilt. No one, says the film, is able to shape own life and existence. This theme is well presented and the point brought home in flashback tale of family ruined by an overambitious mother. Pic is patchwork of little nuances, lacking intensity but achieving many moments of truth especially in showing the suffering of youth burdened by the problem of elders.

Best work is turned in by French actor Francois Perier, as the harried father. Jacqueline Sassard is excellent as his daughter. Jose Suarez is too much of a passive observer as the young judge while rest the remainder of the cast performs capably. Luigi Zampa's direction is perhaps too understated for audience impact, though he makes his point soberly and well. Lensing by Gabor Pogany on Genoese and Madrid locations is tops. *Hawk.*

MORE & COSTLIER ITALO EPICS

American Investment of $5,5000,000 In Italian 'Antiquity' Cycle

"Antiquity" paid off in a big way for the Italian film industry this past year. A preliminary survey covering 1959 shows that American interests invested a minimum of $5,500,000 in Italian production or else in advance guarantees on new Italian pictures.

The figure does not, of course, include Metro's "Ben-Hur" on which many millions were spent in Italy and directly benefited the Italian industry.

At the same time, the $5,500,000 represents a hard cash investment and, to a very large degree, reflects the U. S. distributors' revived interest in Italian production which, as a result, has had a tremendous shot-in-the-arm. Chances are that the Italians, when all's said and done, will reap a much richer harvest. While about 25% of their pictures have been bought outright, the remainder was sold on a percentage basis, so that films doing "Hercules"-type business in the States will hypo the return flow of dollars to Rome in 1960.

All this activity, which has seen most of the majors picking up some Italian-made spectacular or other, has resulted in greatly depleted bank balances of the majors in Italy. Their blocked accounts no longer are swollen, and some companies actually haven't enough money in these accounts to even be particularly in compensation deals.

Best Two Years

Between 1959 and 1960, i.e., between the advances and the payoff, the Italians are figured to have the best two years in the States they've ever had. But the number of spectacles they've turned out, and which have been bought, have some thinking that some of those may go bust at the boxoffice. It would appear obvious that the saturation point will have to be reached somewhere, particularly since such films as "Ben-Hur" and "Solomon and Sheba" also are going to enter the race.

The list of films picked up for the States seems almost endless and many of the deals have been exceedingly favorable for the Italian producers who are represented as turning out these Roman and Biblical spectacles on a "formula" basis, i.e. with one or two visually stunning scenes and the remainder of the film barely worth while watching. All of these pix have been and are being dubbed for the commercial Yank market.

In some instances, such as Universal's picking up "The Cossacks" for $330,000 and Paramount taking on "The Volga Boatmen," the price paid gives the Americans almost world rights, in others.

List of films is a long one. Among the titles acquired for the U. S. are "Last Days of Pompeii," "The Great Wall," "Sign of the Gladiator," "Hercules" parts one and two, "Messalina," "Flame of the East," "Battle of the Marathon," "Slaves of Carthage," "Son of the Sheik," "Hell In the City," "Lucretia Borgia," "The Sword and the Cross," "Cleopatra," "Hannibal," "My Son Nero," "Savage Innocence," "David and Goliath," etc. Robert Rossellini's "India" is reported sold in the States. There were a number of coproduction deals made, including "Jovanka," "The Fair Bride," etc.

Big coproduction ventures in 1958 included "The Naked Maja" and "The Tempest," which between them amounted to around $4,000,000 invested in Italy.

All this brings the Italians way ahead of the French in the U. S. market in the commercial field, not in the art theatres and, emphatically, not in terms of quality. It's generally conceded that, when it comes to "good" films, Italy continues to lag very badly behind the French. There may be an upswing in that category in Italy. Contributing to it should be the deal recently concluded by the Louis de Rochemont Organization with an Italian production group in which de Rochemont has an interest.

MPAA Proxy
Eric Johnston
details how
Films Share With All Pop Media
in the critical shafts that applies to any and all of the Lively Arts
* * *
one of the many Editorial Features in the upcoming
54th Anniversary Number
of
VARIETY

Conciliation May Curl Its Toes At Allied Conclave

The much-heralded renewed resort to conciliation as a means to settle disputes between exhibitors and distributors is on the verge of collapsing. If a number of pending conciliation cases are not settled to the satisfaction of the theatremen involved, the industry can expect to see a concentrated drive of denunciation and a call to abandon the idea.

A number of independent exhibitors are already champing at the bit and are ready to let loose with blasts, but cooler heads are urging a more statesmanlike approach and are appealing to the hotheads to give conciliation a thorough trial.

The blow-off, if it occurs, will take place at Allied States Assn.'s annual convention in Miami Beach early in December. Even the moderates who have been holding down the firebrands in Allied are expected to write finis to conciliation and join the chorus of beefs if more satisfactory results are not achieved from conciliation by early December. The moderates in Allied now say they have been skeptical of conciliation and the activities of the American Congress of Exhibitors, but that they agreed to go along since there was no other course to pursue. They maintain that there was no basic difference of opinion between them and the firebrands, except that they agreed to remain silent while the all-exhibitor plans were given a chance.

The fuel that is said to be arousing the moderates is the claim that film companies have become tougher in their film rental terms in the past 60 days. The crackdown, it's charged, coincided with the re-introduction of conciliation. Moreover, exhibitors maintain that they have been receiving reports that theatremen have been receiving flat "no's" from branch managers on conciliation requests. Another stumbling block, it's said, is the reluctance of branch manager to deal with buying combines which have been making requests to conciliate for as many as 50 theatres at one time.

Marie McDonald Selling Airconditioning Units

San Antonio, Nov. 17.

Marie McDonald is making a "whirlwind" tour of the state to introduce a new line of airconditioning units. The film actreesss visited here, Houston and Dallas among the Texas cities where Whirlpool Corp.'s airconditioners for 1960 were introduced to appliance dealers.

Ted Fio Rito, band leader and pianist is accompanying the tour.

LIONELLO SANTI SHOOTING B.R.

By ROBERT HAWKINS

Rome, Nov. 17.

The scriptural-times market may be inflated, but top-value epics and spectacular productions will still play a major role in the industry's boxoffice future. That's the considered opinion of Lionello Santi, prexy of Rome's Galatea Films, company which in a sense started the current rush via its worldwide sales of "Hercules" and other more recent filmic behemoths.

Santi, who's due to hit New York towards the end of November to talk distribution and production deals with Yank company toppers, feels there's a definite place in a debilitated world market for the costume epic—an acknowledged international crowd-pleaser—as long as their general production "quality" is maintained and they don't degenerate into "just another spectacle."

Galatea, which in addition to "Hercules" has also placed its follow-up "Hercules and the Queen of Lydia" on the U. S. market (via Boston's Joseph Levine), as well as "The Cossacks" (sold to Universal for $315,000 for several countries) and "The Battle of Marathon" (which Metro picked up for $600,000 and which Levine will likewise release in the U. S.), has several other items ready or in the works.

First of these is "The Siege of Syracuse," directed by Pietro Francisci and starring Rossanno Brazzi and Tina Louise, whose $1,400,000 budget is said to be the biggest indie coin in Italian history. Galatea is also prepping "Napoleon at Austerlitz," with a giant international cast and is currently winding "Apocalypse on the Yellow River," with Anita Ekberg, "Women of the Orient" and "Cleopatra," with Linda Cristal.

Santi, who characterized his company as "Triple-headed" via its own production and foreign sales setup (with offices in Munich and New York) and additional aid to other producers on certain interesting projects, made it clear however that Galatea would not restrict its future activity to this single genre and that in fact diversification was a primary consideration in its planning.

First change of pace item will probably be "The Ferrari Story," to be directed by Robert Aldrich (with whom Santi is huddling during his upcoming stateside trip) and starring Rossano Brazzi. Briefly, its the story of a gangster who is pardoned thanks to very meritorious wartime activity but whom society nevertheless rejects once he tries to return to normal life. Pic, scripted by A. I. Bezzerides, would roll in Sicily next Spring if plans jell.

Santi also revealed that his company has purchased several modern properties locationed in Italy but sporting universal themes" as well as "Monsieur de Paris," which he characterized as a "costume horror" pic. It is also backing "L'Avventura," newest pic by prize-winning director Michelangelo Antonioni, and handling foreign sales on still another group of varied Italo products of all genres.

He ascribed his company's foreign (and especially its Yank success to such usual factors as market demand, use of international names and evident production values, and the like, but also to fair dealing. In this context, however, he hinted that in the future, Yank buyers would no longer find Italy such a "bargain market" and would have to pay more in proportion for values received.

Though he admitted that the Italian industry owed the Yank promoters of "Hercules" a vote of gratitude for "selling a genre," Santi noted that cast and material costs have now hiked local production tabs as well, adding that while "Hercules" cost in the vicinity of $400,000, his current "Siege of Syracuse" would cost at least

(Continued on page 22)

Levine Credo: 'First Sell Your Film to Slow-Enthuse Exhibs'; Showmanship Begins in Trade

Don Carle Gillette
who should know about these things (both from the viewpoint of the flack and a tradepaper editor) has whipped up a primer for
Simple Minded Pressagents
* * *
one of the many Editorial Features in the upcoming
54th Anniversary Number
of
VARIETY

That showmen show respect for a super showman was evident at the Theatre Owners of America convention in Chicago by the reception accorded Joseph E. Levine, the Barnum of Boston. "Hard-sell" was an expression employed by almost every other speaker at a showmanship forum and Levine was cited as the individual who really practiced it.

Levine's experience with "Hercules," the Italian-made actioner, was cited as one of the big film events of the year. Levine picked up the film at a reported cost of less than $100,000, had the picture dubbed into English, spent $1,100,000 on a razzle dazzle promotion campaign, and grossed $15,000,000.

Since Levine put up all the promotion and advertising coin, Warner Bros., which released the film, took only a 25% distribution fee. At 25%, WB's take amounted to $3,750,000.

Levine has made a similar releasing deal with Paramount for his next film, "Jack the Ripper." He has embarked on a new campaign that will also cost him $1,000,000. He received a $350,000 advance from Par.

Asked by exhibitors why he spent so much coin in selling to theatremen and why he didn't save the money to reach the public, Levine replied: "It is my considered opinion that in order for me, at least, to launch a picture, my first premise is to sell it to you exhibitors, so you in turn can help me to sell it to the public. If you are not sold on my picture, it makes it doubly hard for me to reach the public."

The extent to which Levine's results have penetrated to major company distributors is demonstrated by the remarks of sales execs that a picture is doing "Hercules" business. United Artists v.p. Max E. Youngstein departed from his attacks of industry figures and problems to sing the praises of Levine. In addition, the head of Embassy Pictures was frequently stopped by small and large exhibitors, each of whom commented that he had made money on "Hercules."

Simone Signoret Turned Down % Of 'Room at Top'

Hollywood, Nov. 17.

American films are just as adult and frank as European films, it's all in what you mean by adult and frank. So says Simone Signoret, who cited "Peyton Place" and "A Place in the Sun" as examples of what Europeans consider "adult" films.

Miss Signoret, here with her husband, Yves Montand, who did his one-man show at Hollywood's Huntington Hartford Theatre before going on this week to San Francisco, has had many scripts submitted to her following the "Room At The Top" success.

"I've been an actress 14 years," she says, "but it seems like nobody here ever heard of me before."

Discussing comparative standards of U. S. and European films, Miss Signoret says there are European censors just as there are the American variety, and both are equally arbitrary.

Miss Signoret notes that while Americans consider nudity high on the list of the censorable, Europeans are inclined to take that more likely but bear down hard on the violence that Americans can accept without flinching.

She says she considers there to be a fine line between what is acceptable and what degenerates into pornography. She believes that film-makers should be careful not to descend to pornography.

Miss Signoret, who has played mostly fast and loose women, says she has been "seduced by the poisoned honey of playing a good woman" in "Room At The Top." For the first time, she said, audiences liked her, and she liked it.

The actress also recalls a bit of bad judgment on her part.

"Jimmy Woolf offered me a percentage of the picture before we started it and I said, 'Oh no, give me the money now.' And you know what that would have meant."

Pic, of course, appears headed for one of the all-time foreign film grosses.

Jerry K. Levine Set As Columbia East Ad Mgr.

Jerry K. Levine, until recently advertising exec at the Paramount homeoffice, a post he held four years, this week was named eastern ad manager for Columbia, Col ad-pub director Robert Ferguson disclosed.

Before going to Par Levine was assistant account exec on the Loew's Theatres account for Donahue & Coe.

'PROSTIE' INTO 'TRAMP' AS COP TASTE QUIRK

Chicago, Nov. 17.

Inconsistency of moral watchdogging here is pointed up again in the title switch demanded by the censors for the film version of Jean-Paul Sartre's "Respectful Prostitute." It passed when the play ran here, but as a cinema presentation the cops insisted on "Respectful Tramp."

Exhib-distributor Chuck Teitel, handling it for Times Films, reports the newspapers also nixed the original title, but apparently only as a technicality. Ad departments agreed to small-type it parenthetically under hte revised name, which is how it ran.

Biz, incidentally, was hep for a two-week firstrun at the Capri, arty sexploitation house.

Ben Marcus, Keynoter

Ben Marcus, former National Allied president, will deliver the keynote address at Allied States Assn.'s annual convention at the Eden Roc Hotel, Miami Beach, Dec. 7 to 9.

Marcus operates 37 theatres in Wisconsin, 26 conventional houses and 11 drive-ins in cities and towns of various sizes. Marcus, who is also engaged in the concessions business, is Allied's representative on the Council of Motion Picture Organizations triumvirate.

L.A. on Upbeat; 'Place' Boffo $17,000, 'Angry' Loud 16G, 'Odds' Okay 16½G, '3d Man' Big 8G, 'Pillow' $10,500, 5

Los Angeles, Nov. 17.

Local first-runs are on upbeat this session, helped by a flock of newcomers and added Veterans Day take. New bills are headed by "Summer Place," which looks a boff $17,000 or a bit over at Hollywood (Paramount). "Last Angry Man" shapes big $16,600 at Warner Beverly. "30" is sighting a fair $16,000 in three theatres.

"Odds Against Tomorrow" looms okay $16,500 in three houses. "Third Man on Mountain" is rated a hot $8,000 at Fine Arts. "Love Is My Profession" looks nice $8,800 in two spots.

Biggest coin total of regular holdovers is going to "Career" with (5) $15,000 in sight in second frame (three sites). However, "Pillow Talk" is standout in this category with a fancy $10,500 in fifth week at Egyptian. Hard-ticket films range from slow to solid, latter being "South Seas Adventure," which just finished its 59th session at Warner Hollywood.

Estimates for This Week

Warner Beverly (SW) (1,612; $2-$2.40)—"Last Angry Man" (Col). Big $16,600. Last week, "Came to Cordura" (Col) (5th wk-5 days), $4,800.

Downtown Paramount, Wiltern, Hollywood (ABPT-SW-FWC) (3,300; 2,344; 756; 90-$1.50)—"30" (WB) and "End of Line" (Indie) (Downtown Paramount), "Speed Crazy" (Indie) (Wiltern, Hollywood). Fair $16,000. Last week, Downtown Paramount, "Night Girls" (Indie), "Flesh and Woman" (Indie), $7,500. Wiltern with State, Hawaii, Lovols, "Battle of Coral Sea" (Col), "Crimson Kimono" (Col) (1st wk, Wiltern 6 days), $16,600. Hollywood, "Tingler" (Col) (2d wk), "Bat" (AA) (1st wk), $3,700.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40) — "Summer Place" (WB). Boff $17,000 or near.

(Continued on page 24)

Key City Grosses

Estimated Total Gross

This Week $2,051,900
(Based on 22 cities and 228 theatres, chiefly first runs, including N. Y.)

Last Year $2,176,015
(Based on 22 cities and 236 theatres.)

'Gigi' Potent $19,000 In Frisco; 'Sign' Sock 17G, 'Pillow' Fancy 15G, 4th

San Francisco, Nov. 17.

First-run biz here currently is fairly healthy, with some new product coming through big. "Gigi" on continuous run, looks powerful at Warfield while "Sign of Gladiator" shapes socko $17,000 at Paramount. "Horse's Mouth" looms dandy at Stagedoor. "Battle of Coral Sea" is smooth at St. Francis. Ace holdover still is "Pillow Talk," great in fourth round at Golden gate with virtually same figure as third week. "Third Man on Mountain" looms fairish at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,759; $1.25)—"Pillow Talk" (U) and "Wild and Innocent" (U) (4th wk). Fancy $13,500 or better. Last week, $14,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Man Who Understood Women" (20th) and "Elephant Gun" (20th). Slow $9,000 or less. Last week, "Hound Dog Man" (20th) and "Son Robin Hood" (20th), $10,000.

Warfie'd (Loew) (2,656; 90-$1.25) "Gigi" (M-G). Potent $19,000. Last week, "For First Time" (M-G) and "New Orleans After Dark" (Indie) (2d wk), $7,000.

Paramount (Par) (2,646; 90-$1.25) "Sign Of Gladiator" (AI) and "Tank Commandos" (AI). Socko $17,000. Last week, "30" (WB) and "Orders To Kill" (WB), $11,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Battle Of Coral Sea" (Col) and "Road Racers" (Col). Smooth $11,000. Last week, "Warrior and Slave Girl" (Col) and "30-Foot Bride" (Indie), $13,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Third Man On Mountain" (BV). Fairish $8,000. Last week, "Odds Against Tomorrow" (UA) and "Inside Mafia" (UA) (2d wk), $6,500 in 6 days.

Stagedoor (A-R) (440; $1.25-$1.50)—"Horse's Mouth (UA) (2d wk). Dandy $8,500. Last week, $10,000.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Look Back In Anger" (WB) (4th wk). Good $3,000, same as last week.

Vogue (S. F. Theatres) (364; $1.25)—"Anatomy Of Love" (Indie) (2d wk). Oke $2,200. Last week, $2,800.

Coronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (17th wk). Dull $8,000 or near. Last week, $8,500.

'Pillow' Boff 11G In Sluggish K.C.

Kansas City, Nov. 17.

Two new entries, "Man Who Understood Women" at Uptown and "Jayhawkers" at Paramount, are both showing dull response currently. Holdovers predominate, with "Pillow Talk" at the Roxy and Granada getting great play. "Odds Against Tomorrow" shapes slow at Midland. "Best of Everything" is holding pleasant pace in the Plaza. "Big Fisherman" at the Brookside evidently finding its niche around the $4,000-$5,000 bracket, row in fourth week. Second blast of severe weather in November hit Friday and held through much of weekend to slow trade.

Estimates for This Week

Brookside (NT) (800; $1.25-$1.75)—"Big Fisherman" (BV) (4th wk). Moderate $4,000. Last week, $5,000.

Capri (Durwood) (628; $1.50-$2.50) — "South Pacific" (Magna) (33d wk). Was to have closed out run, but looks for good $6,000 and continues run. Last week, $7,500 on strength of threatened close-out.

Kimo (Dickinson) (504; 90-$1.25)—"Wild Strawberries" (Janus) (3d wk). Nifty $1,800; holds. Last week, $2,000.

Midland (Loew) (3,500; 75-$1)—"Odds Against Tomorrow" (UA) and "Floods of Fear" (UA) (2d wk). Slow $4,000. Last week, $5,000.

Missouri (RKO) (2,585; 75-$1)—"Came To Cordura" (Col) (2d wk). Mild $5,000; holds. Last week, $7,500.

Paramount (UP) (1,900; 75-$1)—"Jayhawkers" (Par). Lean $5,000. Last week "30" (WB), same.

Plaza (NT) (1,900; 85-$1)—"Best of Everything" (20th) (2d wk). Nice $5,000. Last week, $8,500.

Roxy (Durwood) (850; $1-$1.50) —"Pillow Talk" (U) (2d wk). Great $11,000; stays on. Last week, $13,000.

Uptown (NT) (2,043; 85-$1) — "Man Who Understood Women" (20th). Thin $4,000. Last week, "Hound Dog Man" (20th) (2d wk) and Fairway (1st wk), $6,500.

'Fisherman' Good 6½G, Seattle; 'Pillow' 7G, 5

Seattle, Nov. 17.

Not much excitement here this stanza. "Big Fisherman" is rated good in second round at the Blue Mouse. "Third Man on Mountain" looms okay in opener at Music Box. "30" looks drab at Orpheum. "Pillow Talk" shapes solid in fifth session at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Big Fisherman" (BV) (2d wk). Good $6,500. Last week, $8,400.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"House of Intrigue" (AA) and "Web of Evidence" (AA). Mild $5,000. Last week, "Hound Dog Man" (20th) and "Son Robin Hood" (20th), $7,100.

Fifth Avenue (Fox-Evergreen) (2,569; 90-$1.50)—"Sign of Gladiator" (AI) and "Hell's Crossroads" (AI) (2d wk-5 days). Slow $4,000. Last week, $8,200.

Music Box (Hamrick) (850; 90-$1.50)—"Third Man on Mountain" (BV). Okay $6,500. Last week, "Scapegoat" (M-G) (2d wk), $3,300.

Music Hall (Hamrick) (2,200; 90-$1.50)—"Pillow Talk" (U) (5th wk). Solid $7,000 or near. Last week, $7,500.

Orpheum (Hamrick) (2,500; 90-$1.50) — "30" (WB) and "Girls Town" (M-G). Drab $5,000. Last week, stageshow.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Woman Like Satan" (UA) and "Missile from Hell" (NTA) (2d wk). Bad $3,500. Last week, $5,300.

'Career' Trim 13G, Pitt; 'Pillow' 12G

Pittsburgh, Nov. 17.

"Pillow Talk," torrid in fifth stanza, is still tops here but is being pressed by "Career," good new entry at the Penn. "Cordura" is still okay in third frame at the Harris. "Back Against Wall" at the Squirrel Hill is showing up excellently. "Sign of the Gladiator" at the Stanley shapes soft. "Big Fisherman" holds steady at the Warner in sixth stanza.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Pillow Talk" (U) (5th wk). Hotsy $12,000. Last week, $14,000 and ahead of third week.

Harris (Harris) (2,100; $1-$1.50) —"Came to Cordura" (Col) (3d wk). Okay $6,000. Last week, $8,500.

Penn (UATC) (3,300; $1-$1.50)—"Career" (Par). Good $13,000. Last week, "Odds Against Tomorrow" (UA), $8,700.

Squirrel Hill (SW) (834; $1.25)—"Back to Wall" (Lopert). Excellent $2,500. Last week, "Jolson Sings Again" and "Jolson Story" (Col) (reissues), $1,200.

Stanley (SW) (3,700; 85-$1.50)—"Sign of Gladiator" (AI). Soft $8,000. Last week, "30" (WB), $5,000.

Warner (SW) (1,535; $1.25-$2.50) —"Big Fisherman" (BV) (6th wk). Continues heavy with $10,000. Last week, $9,000.

Papers Back, Hub Up; 'Place' Hot 18G, 'Odds' $22,000, 'Pillow' Smooth 17G, 4

Boston, Nov. 17.

The eight-day newspaper strike, which ended Friday night (13), hurt first-run trade here. Four new entries arrived in the blackout and opened slowly. With Sunday editions (15), normality returned and trade stepped up considerably. "Odds Against Tomorrow" shapes heftiest of newcomers at Orpheum. "Summer Place" is building to hotsy total at Memorial. "Third Man on Mountain" is lofty at Beacon Hill while "Battle of Coral Sea" is modest at the Pilgrim.

Holdovers made hay in the blackout with "Last Angry Man" great at Kenmore in third week. "Samson and Delilah," on reissue, is trim in second at the Paramount. "Pillow Talk" looms big at Met in fourth round. "Mouse That Roared" was fine at the Exeter opening stanza.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30) —"Porgy and Bess" (Col) (15th wk). Mild $8,000. Last week, $9,000.

Beacon Hill (Sack) (678; $1-$1.50) —"Third Man On Mountain" (BV). Lofty $14,000. Last week, "Sapphire" (U) (5th wk), $3,000.

Exeter (Indie) (1,376; 75-$1.25)—"Mouse That Roared" (Col) (2d wk). First week ended Friday (13) was fine $8,500.

Gary (Sack) (1,240; $1.25-$2.20)—"Big Fisherman" (BV) (6th wk). Oke $7,000. Last week, $8,000.

Kenmore (Indie) (700; 90-$1.25) —"Last Angry Man" (Col) (3d wk). Smash $11,000. Last week, $14,000.

Memorial (RKO) (3,000; 60-$1.10) —"Summer Place" (WB). Hotsy $18,000. Last week, "FBI Story" (WB) (5th wk), $9,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Pillow Talk" (U) (4th wk). Fancy $17,000. Last week, $20,000.

Paramount (NET) (1,700; 70-$1.10)—"Samson and Delilah" (Par) (reissue) (2d wk). Neat $11,000. Last week, $15,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Battle of Coral Sea" (Col) and "Spin Dark Web" (Indie). Soft $6,000. Last week, "Hound Dog Man" (20th) and "Panic in Streets" (Indie) (2d wk), $7,000.

Saxon (Sack) (1,000; $1.25-$1.50) —"Career" (Par) (6th wk). Okay $7,000. Last week, $8,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Call Girls" (Indie) and "Unmarried Mothers" (Indie) (2d wk). Oke $3,500. Last week, $4,500.

Orpheum (Loew) (2,900; 90-$1.50) —"Odds Against Tomorrow" (UA). Sock $22,000 or near. Last week, "They Came to Cordura" (Col) (2d wk-6 days), $14,000.

Bus Strike Slows Mpls.; 'Enemy' Loud $10,000, 'Angry' 7½G, 'Seas' 10½G

Broadway Grosses

Estimated Total Gross

This Week $398,500
(Based on 23 theatres)

Last Year $431,815
(Based on 20 theatres)

'Hound' Good 17G, Det.; 'Angry' 12G

Detroit, Nov. 17.

Return to work of steelworkers so far has not eased layoffs of auto assembly workers to any appreciable extent because auto plants still lack steel. But the prospect of soon returning to work has brought some folks back into downtown cinemas where biz is slightly better than last week's low point. "Hound Dog Man" shapes good at the Fox. "Samson and Delilah" is doing well rerun at the Broadway-Capitol. "The Lovers" is big at Krim. "Last Angry Man" is fine at Madison. "For First Time" looks modest at the Adams.

Meanwhile, "Career" shapes okay in second round at the Michigan. "Big Fisherman" looms steady at United Artists. "South Seas Adventure" stays firm in the 59th sensational week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.49)—"Hound Dog Man" (20th) and "High School Big Shot" (Indie). Good $17,000 or close. Last week, "Best of Everything" (20th) and "New Orleans After Dark" (Indie) (3d wk), $11,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Career" (Par) and "Love Specialist" (Indie) (2d wk). Okay $14,000. Last week, $17,500.

Palms (UD) (2,296; $1.25-$1.49) —"3 Murderesses" (Indie) and "Heaven, Hell, Hoboken" (Indie). Slow $13,000. Last week, "Odds Against Tomorrow" (UA) and "Counterpart" (UA), $16,000.

Madison (UD) (1,900; $1.25-$1.49) —"Last Angry Man" (Col). Nice $12,000 or better. Last week, "Came to Cordura" (Col) (3d wk), $10,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49) — "Samson and Delilah" (Par) and "Ulysses" (Par) (reissues). Fine $15,000. Last week, "Girls' Town" (Indie) and "Accused" (Indie), $8,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"For First Time" (M-G)

(Continued on page 24)

'SATAN' FINE $12,000, DENVER; 'PILLOW' 15G

Denver, Nov. 17.

Main strength in current session is being supplied by holdovers and extended-runs. However, "A Woman Like Satan" shapes fine at Paramount. "House of Seven Hawks" looks poor at Orpheum. "Pillow Talk" still is amazing with a bigger figure in fifth than fourth week. It looks sockeroo at the Denver. "Came To Cordura" shapes lofty in second Centre stanza while "Samson and Delilah" is rated good in second at the Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.75) —"Big Fisherman" (BV) (5th wk). Trim $9,000. Last week, $8,500.

Centre (Fox) (1,270; $1-$1.45)—"Came to Cordura" (Col) (2d wk). Tall $12,000. Last week, $15,000.

Denham (Indie) (1,584; 75-$1.25) — "Samson and Delilah" (Par) (reissue) (2d wk). Good $8,500. Last week, $15,000.

Denver (Fox) (2,432; 75-$1.25)—"Pillow Talk" (U) (5th wk). Wow $15,000. Last week, $13,000.

Esquire (Fox) (650; $1)—"Aparajito" (Indie) and "Moonbird" (Indie). Average $2,500. Last week, "Look Back in Anger" (WB) and "Crossroads of World" (Indie), $2,000.

Orpheum (RKO) (2,690; $1-$1.25) —"House of Seven Hawks" (M-G). Poor $6,000. Last week, "Libel" (M-G), $5,500.

Paramount (Indie) (2,100; 90-$1.25) — "A Woman Like Satan" (UA). Fine $12,000 or over. Last week, "30" (WB), $10,500.

Minneapolis, Nov. 17.

Minneapolis boxoffice biz has been off a bit the last two weeks although not as much as expected in view of the Twin Cities bus strike, now in its second week. However, the pinch is being felt by both the industry and downtown retailers. Matinees, in particular, are suffering as showgoers avoid the heavy daytime traffic.

It's being demonstrated currently here that the public apparently will not permit any obstacle to stand in its way when it wants to see a good picture, local exhib leaders are pointing out. Despite bus strike, "Pillow Talk" wound up fourth week at State with $10,000, which would be considered amazing for this page of a run even with everything in shipshape.

In fact, exhibitors generally are expressing surprise that the transit tieup isn't doing more boxoffice damage although matinee business downtown is suffering some.

Four newcomers are helping. "Last Angry Man" shapes hefty at the St. Louis Park. Downtown first-runs, "Yesterday's Enemy" and "Jayhawkers," aren't likely to stick around more than one stanza. The hardticket "South Seas Adventure" is in its 21st week. "They Came to Cordura" and "Best of Everything" still are okay playing fourth sessions.

Estimates for This Week

Academy (Mann) (947; $1.55-$2) —"Big Fisherman" (BV) (6th wk). Going another round on strength of good fifth week. Sturdy $5,000. Last week, $4,600.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (21st wk). Matinee and Saturday trade lagging, but heavy evening biz is helping this one up. Sturdy $10,500. Last week, $11,200.

Gopher (Berger) (1,000; 85-$1)—"Hound Dog Man" (20th) (2d wk). Bus strike doesn't stop the juve trade. Skimpy $3,500. Last week, same.

Lyric (Par) (1,000; $1-$1.25)—"They Came to Cordura" (Col) (4th wk). Neat $6,000. Last week, $5,000.

RKO Orpheum (RKO) (2,800; 85-$1) — "Jayhawkers" (Par). Drab

(Continued on page 24)

'Enemy'-'Coral' Good 30G, Toronto; 'Angry' Smash 10G, 'Pillow' Same 6th

Toronto, Nov. 17.

Few newcomers this round, with "Bridal Path" rated okay at Hyland. Holdover, "Mouse That Roared" is great, same as first round. "Yesterday's Enemy" plus "Battle of Coral Sea" is good in 10 houses. "It Started With a Kiss" and "Best of Everything," both in second stanzas, are big and good respectively. "Pillow Talk" is hep in sixth frame while "Last Angry Man" in third stanza shapes boffo. "Room At Top" is sturdy in 26th frame.

Estimates for This Week

Carlton (Rank) (2,318; 75-$1.25) —"Devil's Disciple" (UA) (2d wk). Sad $6,000. Last week, $9,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State, Vogue (Taylor) (1,338; 1,059; 995; 1,089; 1,138; 752; 1,200; 684; 694; 499; 75-$1)—"Yesterday's Enemy" (Col) and "Battle of Coral Sea" (Col). Good $30,000. Last week, "City of Fear" (Col) and "Young Land" (Col), four-house combo (total of 3,948 seats, $10,000.

Hollywood (FP) (1,080; $1-$1.25) —"Last Angry Man" (Col) (3d wk). Socko $10,000. Last week, $11,500.

Hyland (Rank) (1,057; $1) — "Bridal Path" (Rank). Okay $6,500. Last week, "Tiger Bay" (Rank) (4th wk), $4,000.

Imperial (FP) (3,343; $1-$1.25)—"Best of Everything" (20th) (2d wk). Healthy $13,000 or over. Last week, $18,500.

International (Taylor) (557; $1)—"Room at Top" (Cont) (26th wk). Sturdy $3,500. Last week, same.

Loew's (Loew) (2,075; $1-$1.25)—"It Started With Kiss" (M-G) (2d wk). Big $13,500. Last week, $16,000.

Tivoli (FP) (995; $1.50-$2.50) — "Porgy and Bess" (Col) (15th wk). Fine $8,000. Last week, $9,000.

Towne (Taylor) (695; $1.25) — "Mouse that Roared" (Col) (2d wk). Great $7,000. Last week, ditto.

University (FP) (1,556; 75-$1.25) —"Anatomy of Murder" (Col) (11th wk). Okay $4,000. Last week, $5,000.

Uptown (Loew) (2,745; 75-$1.25) —"Pillow Talk" (U) (6th wk). Big $10,000. Last week, $12,000.

BIZ WINGS ON USSR 'CRANES'

Snow Sloughs Chi Albeit 'Wreck' Happy $23,000, 'Hound' 24G, '3d Man' Fair 9½G, 'Pillow' Wham 26G, 5th

Chicago, Nov. 17.

Mainstem will greet a flock of new entries this round, but cold and snow, coupled with only a few outstanding pix, look to hold biz down at most spots. "Wreck of Mary Deare" is landing a happy $23,000 in Woods launching while Oriental's "Hound Dog Man" is pulling a good $24,000 take for initialer.

Garrick's "Third Man on Mountain" kickoff looks fair at $9,500. "House of Seven Hawks" is rated not so good $7,000 in Loop first. Also new, Roosevelt's "10 Seconds to Hell" and "Day of Outlaw" is figured for fast $16,000.

Of the holdovers, "Pillow Talk" is still the big number with socko fifth round take at the United Artists. "Career" is rated mild in second Chicago stanza.

State-Lake's "Best of Everything" should bring good third round coin. "Wild Strawberries" is trim in sixth frame at the World. Lone hardticketer, "Porgy and Bess," posted a good 17th stanza at McVickers.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"The Mistress" (Harrison). Good $4,300. Last week, sub-runs.

Chicago (B&K) (3,900; 90-$1.80)—"Career" (Par) (2d wk). Mild $16,500. Last week, $30,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Not For Me" (Par) (6th wk). Slow $4,700 in 5 days. Last week, $8,000.

Garrick (B&K) (850; 90-$1.25)—"Third Man on Mountain" (BV). Fair at $9,500. Last week, "Yesterday's Enemy" (Col) (3d wk), $5,000.

Loop (Telem't) (606; 90-$1.80)—"House of Seven Hawks" (M-G). NSH $7,000. Last week, "Battle of Coral Sea" (Col) and "Crimson Kimono" (Col) (2d wk), $6,000.

McVickers (JL&S) (1,580; $1.25-$3.50) — "Porgy and Bess" (Col) (17th wk). Steady $15,000. Last week, $15,500.

Monroe (Jovan) (1,000; 65-90)—

(Continued on page 24)

'Career' Pleasing $8,500, Cincy; 'Samson' Sock 10G, 'Pillow' Big 21G, 2d Wk

Cincinnati, Nov. 17.

Cincy film trade is above seasonal par this week with sturdy holdovers and a single new bill, "Career," doing the trick. Latter is nice at the small Grand. "Samson and Delilah" and "Ulysses," out on reissue, loom strong on Palace's second week. "Pillow Talk" at Keith's shapes solid in second. Its equally big at Twin Drive-In. "Windjammer" continues boff in sixth stanza at Capitol and "Porgy and Bess" shapes okay in seventh round at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"But Not For Me" (Par) (2d wk). Firm $7,000 after $8,500 bow.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Windjammer" (NT) (6th wk). Boff $18,500, in holding town lead. Fifth was $20,000.

Grand (RKO) (1,400; 90-$1.25)—"Career" (Par). Pleasing $8,500. Last week, "3 Murderesses" (NTA) and "Subway in Sky" (U) (2d wk), $5,500.

Keith's (Shor) (1,500; 90-$1.25)—"Pillow Talk" (U) (2d wk). Solid $9,000 trailing $13,500 opener. Stays a third. Also holding over in day-dating at Shor's Twin Drive-In, coupled with "Gunsmoke in Tucson" (AA). Latter looks big $7,500. Though efforts are made to check, figures at this Rube Shor ozoner are hardly certified. This outstandingly candid exhibitor does not facilitate candor about his own grosses. His taste is for generalities, which he is happy to have the tradepress quote, but not specifics. So, how's business?

Palace (RKO) (2,600; 90-$1.25)—"Samson and Delilah" (Par) and "Ulysses" (Par) (reissues) (2d wk). Strong $10,000. Last week, $13,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Porgy and Bess" (Col) (7th wk). Okay $7,000. Last week, $8,000.

'Fisherman' Fair $8,500, Port.; 'Satan' Fast 7G

Portland, Ore., Nov. 17.

First-run biz is on upbeat currently despite very cold weather. Newspapers went on strike this week and house managers are having to promote their product with other media. "Big Fisherman" is disappointing in first stanza at the Broadway. "They Came To Cordura" looks very solid in second Orpheum session. "30" looms mild at the Fox. "A Woman Like Satan," new Bardot starrer, is nice at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1.25-$1.75)—"Big Fisherman" (BV), two a day, hard-ticket seat policy. Disappointing $8,500. Last week, "Pillow Talk" (U) (4th wk), $6,100.

Fox (Evergreen) (1,600; $1-$1.49)—"30" (WB) and "Night To Remember" (WB). Mild $6,000. Last week, "Hound Dog Man" (20th) and "Miracle of Hills" (20th), $5,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Came To Cordura" (Col) and "Gunman From Laredo" (Col) (2d wk). Fine $7,000. Last week, $8,600.

Paramount (Port-Par) (3,400; $1-$1.50) — "A Woman Like Satan" (UA) and "Cry Tough" (UA). Fast $7,000. Last week, "Odds Against Tomorrow" (UA) and "Inside Mafia" (UA), $3,800.

'Pillow' Wow 32G Paces Philly B.O.

Philadelphia, Nov. 17.

Most holdovers are firm currently and some newcomers loom smash to give downtown first-runs a brighter hue. Major disappointment is "Hound Dog Man," which looks thin in opening frame at the Fox. "Pillow Talk" shapes as easy standout with a mighty take for initial session at the revamped Stanley.

"Sign of Gladiator" looms big at Stanton. "Last Angry Man" is rated smash in second round at the Trans-Lux, but "Summer Place" looks mild at Randolph opening stanza.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Career" (Par) (4th wk). Fine $7,500. Last week, $10,000.

Fox (Milgram) (2,250; 99-$1.80)—"Hound Dog Man" (20th). Thin

(Continued on page 24)

'Fly' Dull $6,000 In L'ville; 'Pillow' 8G, 3d

Louisville, Nov. 17.

Holdovers are maintaining normal pace at the downtown houses, but the new ones, "30" at the Mary Anderson and "Return of Fly" plus "Alligator People," at Rialto, are not doing much. Cooler temperatures stirring stores to make a pitch for coming Christmas trade. "Pillow Talk" still is big in third round at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.50-$2) — "Big Fisherman" (BV) (5th wk). Still showing profit at nice $5,500 after fourth week's $5,500.

Kentucky (Switow) (900; 75-$1.25)—"Pillow Talk" (U) (3d wk). Big $8,000 after last week's $9,000.

Mary Anderson (People's) (1,000; 60-$1)—"30" (WB). Medium $4,000. Last week, "FBI Story" (WB) (4th wk), $3,500.

Rialto (Fourth Avenue) (3,000; 60-90) — "Return of Fly" (20th) and "Alligator People" (20th). Dull $6,000 or near. Last week, "Hound Dog Man" (20th) and "Sad Horse" (20th), $3,500 in four days.

United Artists (UA) (3,000; 60-$1)—"Came to Cordura" (Col) (2d wk). Good $8,000, after first week's $10,000.

HITS FOUR-YEAR MARK IN D.C.

Washington, Nov. 17.

Mainstem biz stays lively here currently with "Cranes Are Flying," first Soviet exchange film easily standout. It is heading for the biggest opening week the 458-seat Dupont Theatre has had in four years.

On its first American stand, "Cranes" may hit smash $10,000 opening session. Only pic in recent years to top this at the Dupont was "Julius Caesar," with a $12,000 initial stanza, back in 1955. "Cranes" already in five days is well ahead of such high grosses as "Diabolique," "Secrets of Life," "Horse's Mouth," "Gold of Naples," and "La Parisienne," all of which had longruns.

Of course, "Cranes" had the spur of excellent publicity attending its official preem on Nov. 10, additionally being helped by opening on Veterans Day holiday, last Wednesday.

"Odds Against Tomorrow" looks great at Keith's but "30" is only fair in two houses. "Hound Dog Man" shapes mild. "Pillow Talk" still is setting a brisk pace in fifth round at the Ontario. "Last Angry Man" is sock at Playhouse in second.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; $1,000; 90-$1.25) — "30" (WB). Fair $11,000. Last week, "FBI Story" (WB) (3d wk), $9,500.

Apex (K-B) (940; 60-90)—"Yesterday's Enemy" (Col). Weak $2,200. Last week, reissue.

Capitol (Loew) (3,426; 90-$1.25)—"Best of Everything" (20th) (2d wk). Tall $11,000 after $17,000 opener.

Dupont (Indie) (458; 90-$1.50)—"Cranes Are Flying" (Indie). First week looks sockeroo $10,000, best here in four years. Stays, natch!

Keith's (RKO) (1,850; 90-$1.25)—"Odds Against Tomorrow" (UA). Great $12,000. Last week, "Samson and Delilah" (Par) (reissue) (2d wk), $8,000.

MacArthur (K-B) (900; $1.10)—"Mouse That Roared" (Col) (4th wk). Boff $8,500. Last week, $9,200.

Ontario (K-B) (1,240; 90-$1.49)—"Pillow Talk" (U) (5th wk). Lively $8,500. Last week, $9,500.

Palace (Loew) (2,390; 90-$1.25)—

(Continued on page 24)

'Cordura' Crisp $9,000, Prov.; 'Odds' Slight 7G, 'Pillow' Fat $8,000, 4

Providence, Nov. 17.

Majestic's "They Came To Cordura" is easily the strongest newcomer in a comparatively mild week hereabouts. RKO Albee is still big with fourth round of "Pillow Talk." Loew's State with "Odds Against Tomorrow" shapes low. "Hound Dog Man," looms only okay at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Pillow Talk" (U) (4th wk). Big $8,000. Third week, $10,000.

Majestic (SW) (2,200; 65-80)—"Came To Cordura" (Col) and "Crimson Kimono" (Col). Active $9,000. Last week, "30" (WB) and "Escort West" (UA), $7,000.

State (Loew) (3,200; 65-80)—"Odd Against Tomorrow" (UA) and "Pier 5 Havana" (UA). Drab $7,000. Last week, "Beat Generation" (M-G) and "Big Operator" (M-G), $4,500.

Strand (National Realty) (2,200; 65-80)—"Hound Dog Man" (20th) and "Miracle of Hills" (20th) Okay $6,000. Last week, "Five Gates Hell" (20th) and "The Oregon Trail" (20th), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include the U. S. amusement tax.

'Miracle' (In the Rain) 120G as B'way Mostly Slips; 'Happy Anni' Oke 29½G, 'Deare' Dim 32G, 2d, 'Man' 28G, 4th

Launching of some new product plus continued strength by several holdovers will help the Broadway over-all film total currently despite some weak spots and unfavorable weather. Rain on Saturday was so heavy it sloughed trade at many first-runs that important boxoffice day. Rainy Tuesday (yesterday) also was no help.

"The Miracle" plus stageshow looks to come in with a fair $120,000 in first stanza at the Music Hall, which is disappointing. Some harsh reviews appear to be cutting into its boxoffice potential. "Happy Anniversary" looks like fair $20,000 opening session at the Victoria and a good $9,500 at arty Plaza.

"Pillow Talk" continues to pace the holdovers, pushing up to socko $24,000 in current (6th) round at the Palace and big $7,700 in same frame at the arty Murray Hill, where day-dating. "Last Angry Man" looks like rousing $16,000 in fourth stanza at the Forum and socko $12,000 at the arty Trans-Lux 52d Street.

"They Came To Cordura" looks to hit a solid $18,000 in fourth frame at the Criterion. "Beloved Infidel" was given benefit preem at the Paramount last night (Tues.), with regular run opening today (Wed.).

"Wreck of Mary Deare" with stageshow is heading for a thin $32,000 in second stanza at the Roxy.

Considerable attention is being focused on the State today (Wed.) where "Ben-Hur" is being launched to the public after two days of press and VIP previews starting Monday (16).

Estimates for This Week

Criterion (Moss) (1,671; 90-$2.40)—"Came To Cordura" (Col) (4th wk). This week ending today (Wed.) is heading for solid $18,000 or near. Last week, $25,000. Stays on.

Palace (RKO) (1,642; 90-$2)—"Pillow Talk" (U) (7th wk). Sixth round finished last night (Tues.) was smash $24,000. Fifth week, $23,000.

Forum (Moss) (813; 90-$1.80)—"Last Angry Man" (Col) (4th wk). Current session ending tomorrow (Thurs.) looks like rousing $16,000 or near. Third week, $21,000. Continues on indef.

Paramount (AB-PT) (3,665; $1-$2)—"Beloved Infidel" (20th). Opened with a benefit preem for Damon Runyon Fund last night (Tues.). Regular run starts today (Wed.). In ahead, "Best of Everything" (20th) (6th wk-4 days), fair $13,000 after $15,000 for fifth regular week.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"The Miracle" (WB) with stageshow. Initial week ending today (Wed.) looks like fair $120,000 or near. Holding. Last week, "Summer Place" (WB) and stageshow (3d wk), $115,000.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Big Fisherman" (BV) (16th wk). The 15th round finished last night (Tues.) was fair $10,600. The 14th week, $9,500.

Roxy (Indie) (5,705; 90-$2.50)—"Wreck of Mary Deare" (M-G) with stageshow (2d wk). This stanza finishing tomorrow (Thurs.) is heading for thin $32,000. Initial week, $45,000. Stays a third or a bit longer in order to open Christmas pic, "Li'l Abner" (Par) and stageshow early in December.

State (Loew) (1,900; 90-$2)—"Ben-Hur" (M-G). Preems here today (Wed.) after two days of preview showings for crix and special groups. Last week, "Career" (Par) (6th wk-4 days), wound up Sunday (15) night with fair $12,000, for a very nice run. Fifth full week was $15,000.

Victoria (City Inv.) (1,003; 50-$2)—"Happy Anniversary" (UA) (2d wk). Initial round ended yesterday (Tues.) was fair $20,000 or close. In ahead, "Odds Against Tomorrow" (UA) (4th wk-6 days), $7,000.

Warner (SW) (1,416; $1.50-$3.75)—"Porgy and Bess" (Col) (21st wk). The 20th week ended Saturday (14) was nice $17,400, including

(Continued on page 24)

'Mafia' Okay $10,000 In Buff; 'Pillow' 6G, 6th

Buffalo, Nov. 17.

Biz at first-runs is so-so to nice in current session. "Inside the Mafia" is rated okay at the Buffalo as is "They Came To Cordura" at Century. "Career" looms good at Paramount in second while "Pillow Talk" still is good in six-day sixth round at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"Inside Mafia" (Indie) and "Cry Tough" (Indie). Oke $10,000. Last week, "House of Seven Hawks" (M-G) and "Tarzan, Ape Man" (M-G), $8,500.

Center (AB-PT) (2,000; 70-$1)—"Best of Everything" (20th) (3d wk). Nice $8,000. Last week, $9,000.

Century (UATC) (2,700; 70-$1)—"Came To Cordura" (Col). Okay $10,500. Last week, (1,410; $1-$2.50)—"Big Fisherman" (BV) (4th wk), $9,500.

Lafayette (Basil) (3,000; 60-$1)—"Pillow Talk" (U) (6th wk). Okay $6,000 in 6 days. Last week, $7,800.

Paramount (ABPT) (3,000; 70-$1)—"Career" (Par) and "Jayhawkers" (Indie) (2d wk). Good $9,000. Last week, $14,000.

Teck (Loew) (70-$1.25)—"Scapegoat" (M-G) (3d wk). Okay $3,000. Last week, $3,500.

'Hell' Oke $11,000, St. L.; 'Pillow' 14G

St. Louis, Nov. 17.

New in town this frame are "Third Man on Mountain," mild at Orpheum, and combo of "Surrender-Hell" and "Battle Flame" at St. Louis, dualer being okay. Strong in holdover department are "Pillow Talk," great in fourth week at the Fox, "They Came to Cordura," oke in second at Loew's, and "Career," neat in second at Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Career" (Par) (2d wk). Neat $9,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25)—"Tosca" (Indie) (2d wk). Down to $1,000. Last week, $2,000.

Fox (Arthur) (5,000; 60-90)—"Pillow Talk" (U) (4th wk). Great $14,000. Last week, $15,000.

Loew's (Loew) (3,600; 60-90) — "Came to Cordura" (Col) (2d wk). Oke $9,000 or near. Last week, $10,000.

Orpheum (Loew) (1,900; 60-90)—"Third Man on Mountain" (BV). Moderate $6,000. Last week,

(Continued on page 24)

'ANGRY' FAIR $10,500, CLEVE.; 'SAMSON' 19G

Cleveland, Nov. 17.

Lone big new entrant here currently, aside from arty houses, is "Samson and Delilah," which looks sturdy in first week at State. "Last Angry Man" is rated only fair at the Allen. "Porgy and Bess" looks hearty in second week at the Palace. Heights Art was hit by police raid in which "The Lovers" print was confiscated after two-day run for good biz. House was closed one night, with some reissues rushed in to pinch hit. "Back To Wall" is opening today at Heights Art.

Estimates for This Week

Allen (SW) (3,800; 85-$1.25) — "Last Angry Man" (Col). Fair $10,500. Last week, "Yesterday's Enemy" (Col), $11,000, in eight days.

Continental Art (Art Theatre Guild) (950; $1.25)—"Wild Strawberries" (Janus) (m.o.). Fair $1,800. Last week, "Man Upstairs" (Indie), $1,400.

Colony (WB) (1,358; $1.25-$2.40)—"Big Fisherman" (BV) (5th wk). Fairish $7,000. Last week, $9,000.

Heights Art (Art Theatre Guild) (950; $1.25)—"Green Man" (Indie) and "Gold From Naples" (Indie)

(Continued on page 24)

3 Features, One Big Grosser, Made By Panorama Pictures of Biloxi, Miss.

Chicago, Nov. 17.

Regional production, the dream of many exhibitors, has been fulfilled by a couple of Mississippi theatremen who have been successfully turning out low-budget projects with local historical backgrounds.

A. S. Royal, who with Tom Garraway, operates Panorama Pictures Corp. of Biloxi, Miss., disclosed his operation to VARIETY at the Theatre Owners of America convention here last week.

The company's first picture, "Jesse James' Woman," was made at a cost of $140,000 on location in Mississippi and has so far grossed $500,000. United Artists released the picture. The firm's second production, "Frontier Women," cost $86,000. It was handled by states rights distributors and has so far brought in $190,000. The third film, "Natchez Woman," was budgeted at $139,000. It is also being released by indie distribs and has so far been shown in three territories—New Orleans, Memphis and Atlanta.

All three films were made entirely on location. Royal said he rented the camera equipment from an outfit in Birmingham, Ala. Describing himself as "a country boy," Royal said he went to Hollywood, saw a couple of agents, and assembled a production unit, complete with a director and performers. He employed such performers as Peggie Castle, Don Barry and Jack Beutel. His directors were Tom Ormand, Allan Crosland Jr. and Barry. He described his films as "frontier adventures which take license with history." All the films were made in color.

The company, he disclosed, earmarks a total of $15,000 for advertising on each production. He added that he had introduced a sales gimmick whereby the more an exhibitor spent on promotion the less he paid in film rental. The scale, he noted, decreased to a minimum of 28%.

TV Man's Feature Preems

Houston, Tex., Nov. 17.

Jim Ross, Houston television personality turned film producer, will have the world premiere of his first pic, "Five Bold Women," at the Metropolitan Theatre on Nov. 19. Cast includes Kathy Marlowe, Irish McCalla, "Big Boy" Williams. Ross will make stage appearances on the stage opening day.

The film is being released through Citation Films and will have a saturation booking in Beaumont, Port Arthur, Galveston, Amarillo, Wichita Falls and other Interstate and Jefferson Amusement Co. situations. The stars will make a five day personal appearance tour with the film.

Strikers Back, Christmas Funds Released; Better B.O. Registers Pronto

Harrisburg, Nov. 17.

Conditions in the Central Pennsylvania area took a sharp turn for the better as 127,000 men went back to work following the steel strike hiatus, and banks in the area released well over $6,000,000 in Christmas Club saving funds almost two weeks before the normal pay-off date.

The change was apparent immediately, as theatres reported an upswing in business, and radio and television stations began to receive long overdue time contracts from their advertisers for the Christmas push.

Here in the capital, plans to open a new nitery by the holiday season, delayed because of the strike results, were again being pushed. Architects have been working on the room to be reactivated in a local hotel, and a construction film is awaiting the go-ahead to handle the four-week renovation job.

One immediate reaction was noted at a concert here last week by the Marine Band. Advance sale was "disappointing" but as soon as the steel situation was announced the boxoffice began humming. By the Nov. 12 playdate, the house was SRO.

JOHN BERTERO QUITS PRESIDENCY OF NT&T

Hollywood, Nov. 17.

John Bertero has tendered his resignation as president of National Theatres & Television and will be succeeded in the post by B. Gerald Cantor, presently the company's chairman of the board. Cantor will hold the posts of prexy, chief executive officer and board chairman of NT&T.

Bertero, longtime National Theatres general counsel and prexy of the expanded company since last October, will continue as a member of the board of directors and as a consultant. Cantor will relinquish his post as president of Cantor, Fitzgerald & Co., investment banking firm, to devote full-time to NT&T.

Resignation of Bertero, accepted with "deep personal regret" by Cantor, removes the last of the old National Theatres hierarchy in key NT&T post, with the exceptions of Alan May as v.p. and treasurer and M. Spencer Leve as v.p. in charge of theatres. Exec v.p. of the company is National Telefilm Associates prexy Oliver Unger and senior v.p. is NTA board chairman Ely Landau, both close to Cantor.

Sydney Box Gets Rights To 'Watch It Sailor'

London, Nov. 10.

In a pre-West End production film deal, the rights to "Watch It Sailor," the sequel by Philip King and Falkland Cary to "Sailor Beware" have been acquired by Sydney Box Associates which bought them from John Woolf. Latter originally wanted the rights if Peggy Mount had starred in the play and had been available for the film version.

"Watch It Sailor," which was backed by Cedric Levitt, Prince Littler, Sydney Box and Toby Rowland, has completed a four weeks smash season on the road, but is now resting until a West End theatre becomes available. Kathleen Harrison, who stars with Cyril Smith, refused to tour for longer than a month, but has agreed to re-sign as soon as the show opens in tthe West End.

Old Billy Rose-Texaco Hipp Revue 'Jumbo' Readying For Screening By MGM

Hollywood, Nov. 17.

Metro has reactivated "Jumbo," Richard Rodgers-Lorenz Hart Broadway musical staged at old N. Y. Hippodrome, which it has owned for many years, and very likely will push it for next year's production.

Sol C. Siegel, studio production vp, is high on its potential as a film musical. Roger Edens previously was prepping property when company decided to shelve project indefinitely.

Billy Rose originally produced "Jumbo" as a musical spectacle with Jimmy Durante and Paul Whiteman starred and Texaco Gasoline importantly tied in on the deal which converted Hipp into a circus tanbark.

TOA SETS UP LIAISON WITH PRODUCERS GUILD

A producer-exhibitor liaison committee has been named by Theatre Owners of America for the purpose of establishing direct contact with Hollywood on product and production. The committee was formed at the suggestion of Julian Blaustein who extended an invitation from the Screen Producers Guild at the TOA convention in Chicago last week.

Albert M. Pickus, new TOA president, named S. H. Fabian, president of Stanley Warner and TOA treasurer, as chairman of the committee. Selected to serve on the committee were Sidney Markley, v.p. of American Broadcasting-Paramount Theatres; John B. Bertero, former president of National Theatres and Television Co., and George G. Kerasotes, TOA board chairman and head of Kerasotes Theatres of Springfield, Ill. One more TOA member will be named and Pickus will serve as ex-officio member of the group.

Blaustein, a Metro producer, was a speaker at the TOA convention last week, and he urged exhibition to establish closer liaison with the Screen Producers Guild. He declared that he believed that a direct channel would be helpful in solving many mutual problems.

National Boxoffice Survey

Biz Turns Spotty; 'Pillow' Champ 6th Wk., 'Career' 2d, 'Porgy' 3d, 'Angry' 4th, 'Cordura' 5th

Cold, rain and snow are combining to plague exhibitors this week as much of the new product is failing to measure up to the higher hopes. Fresh strikes are proving harmful, too, in several key cities.

"Pillow Talk" (U) still is b.o. champion, making the sixth successive week it has finished on top. This Rock Hudson-Doris Day starrer, playing in some 20 theatres in keys covered by VARIETY, is amazing the most optimistic exhibitor by its stamina. In some cities which generally play split weeks, the pic is now in second and third stanzas. In other spots, "Pillow" is pushing ahead of previous sessions in fourth and fifth rounds.

"Career" (Par) again is finishing second with some of its top showings since out on release. "Porgy and Bess" (Col) is pushing up to third positions.

"Last Angry Man" (Col) is climbing from seventh spot to fourth place, this constituting about the second week its been around to any extent. "Came To Cordura" also from Columbia, is capturing fifth money.

"Big Fisherman" (BV) is winding sixth, same as a week ago. "Samson and Delilah" (Par) (reissue) is landing in seventh position, easily being the standout oldie now in circulation.

"Third Man on Mountain" (BV) is capturing eighth place despite being first week in circulation to any extent. "Best of Everything" (20th) will finish ninth while "Odds Against Tomorrow" (UA) rounds out the Top 12 list.

"Sign of Gladiator" (AI), which has been hign on the list in previous weeks; "Hound Dog Man" (20th) and "30" (WB) are the runner-up films in that order.

"Battle of Coral Sea" (Col), fairly new, is soft in Boston, light in L.A. and nice in Frisco. "House of Intrigue" (AA) is rated slow in Seattle.

"Summer Place" (WB) boffo in L.A. and nifty in Boston, shapes mild in Philly. "House of Seven Hawks" (M-G), not so good in Chi, is rated poor in Denver. "Wreck of Mary Deare" (M-G) looms light in second N. Y. week.

"Happy Anniversary" (UA) looms good, day-dating in two N.Y. houses. "Woman Like Satan" (UA), also new, fast in Portland and fine in Denver, looks sad in Seattle.

"South Seas Adventure" (Cinerama), big in L.A. and Minneapolis, shapes great in Detroit. "But Not For Me" (Par), okay in Chi, is good in Cincy.

"Room At Top" (Cont), stout in Toronto, shapes fine in N. Y. and L.A. "Mouse That Roared" (Col), great in Toronto, is wow in N. Y. and boff in Washington.

"Sapphire" (U), smash in N. Y., is rated fine in Baltimore. "Wild Strawberries" (Janus), neat in K.C., shapes okay in N. Y.

(Complete Boxoffice Reports on Pages 8-9.)

New York Sound Track

The censor's mind: Spain cut a scene showing a map of German and Russian lines during the war from "Diary of Anne Frank." Lines were marked with Soviet and Nazi flags . . . Force of Habit: When the big sign of AromaRama went up over the Mayfair Theatre, the painters spelled out: "You Must See It to Believe It." But the copy read: "You Must Breathe It . . ." and so they had to do it over again . . ."Boy on the Bridge" ran into N.Y. censor squabbles . . . MPEA is hopeful of thawing the big chunk of blocked American coin in Japan without having to make another loan . . . **Edward L. Kingsley** has practically wrapped up a deal to acquire "The Savage Eye," which caused so much attention at Venice . . . Frightening thought: What would happen if tv's "honesty" were to be applied to film trailers? . . . **Glenn Norris**, assistant general sales manager at 20th, repped the homeoffice at the **Robert J. O'Donnell** funeral in Dallas. Prior to that, he attended a Rowley chain convention in Laredo.

Columbia's "Once More, With Feeling" set for the Radio City Music Hall . . ."Black Orpheus" has been chosen as the official French entry for the foreign language film Oscar award. It will be released by Lopert Films in the U.S. before the end of this year . . . **Walter Slezak** is being "gypsy" typed. He portrays a gypsy in Warner' "The Miracle" and he'll essay the title role in Metopera's "The Gypsy Baron." . . Closed-circuit television systems will be a feature of the superliners that hotel magnate **H. B. Cantor** is building. The 90,000-ton liners will carry 6,000 passengers each for a $50 fare. The closed-tv systems will carry entertainment produced aboard the ships . . . Trans-Lux scored an impression for its "Nude in White Car" in Chicago last week when it transported delegates at the Theatre Owners of America convention to a local screening . . . The Mirisch Co. and United Artists also launched an advance buildup for **James Michener's** "Hawaii" by handing out free copies of the more than 900-page novel.

Ike Jones, former Hecht-Hill-Lancaster exec, has been named producer and v.p. for HarBel Productions, **Harry Belafonte's** indie outfit. HarBel is currently searching for properties to produce under its six-picture cohtract with United Artists.

Universal bought screen rights to **Wade Miller** novel, "Kitten With a Whip," and assigned **Robert Arthur** to produce . . . **Laurence Harvey** costars with **Elizabeth Taylor** in Metro's "Butterfield 8." Allied Artists switched title of **A. C. Lyles'** "Raymie and the Barracuda" simply to "Raymie". . . **Elvis Presley** tentatively slated for **Dick Powell's** 20th-Fox production, "Solo," after he doffs uniform . . . Cast toppers for **Jerry Wald's** "Return to Peyton Place" now include **Diane Varsi, Diane Baker, Lloyd Nolan, Terry Moore, Barry Coe** . . . **Dean Stockwell** testing for son role in Wald's 20th production of **D. H. Lawrence's** "Sons and Lovers."

Walt Disney withdrew his protest to MPAA against **Jerry Lewis'** title, "CinderFella!" on grounds his conflicting "Cinderella" is already in release . . . **Samuel G. Engel** cast **Viveca Lindfors** and **John Banner** for his 20th-Fox indie, "The Story of Ruth" . . . **Robert Radnitz** and United Artists negotiating on former's upcoming indie, "The Young and Beautiful," from **Sally Benson** Broadway play based on series of **F. Scott Fitzgerald** short stories . . . **Gina Lollobrigida** will star in **Aaron Rosenberg's** next Arcola production for Metro release, "Go Naked in the World" . . . **William Free's** Parliament Productions joined MPAA Title Registration Bureau and filed three tags, "Axe of the Apostles," "The Footprints of Jesus" and "Prisoner of Patmos."

Shimon Wincelberg's "Kataki" has been optioned by **Laes Schmidt** for production in Sweden, Denmark, Norway, Finland and Iceland . . . **Pearl Bailey** into **Pandro S. Berman's** "All the Fine Young Cannibals" at Metro . . . **John Gavin** borrowed by Paramount from Universal to join **Tony Perkins, Vera Miles** and **Janet Leigh** in **Alfred Hitchcock's** "Psycho" . . . **Billy Wilder** cast **Ray Walston** alongside **Jack Lemmon, Shirley MacLaine** and **Fred MacMurray** in "The Apartment," made in association with The Mirisch Co., for United Artists release . . . **Sylvia Sidney** returns to screen after long hegira in Beck-Braunstein's "Brotherhood of Evil" . . . **Joe Steinberg** skedding two pix for production in the Philippines, initialer to be **Benjamin Appel's** novel, "Fortress in the Rice." . . . **Lionello Santi**, head of Rome's Galatea Films, expected in New York Nov. 29-30 for talks concerning company's upcoming productions and stateside release of large roster of Italo product . . . he'll be at the Algonquin.

Doubleday is just bringing out "Holiday From God" (about a glamorous femme California gospel spieler, a la Aimee Semple McPherson) by the late **Richard Mealand**, longtime story editor for Paramount in New York, Hollywood and London where he headed production as well. It was completed just before Dick Mealand's death (cancer) in 1958.

Maurice Freedman, member of Columbia's art department, will have an exhibition of his paintings at the Midtown Galleries. Another Col staff, publicist **Lee Bergman**, has sold his novel "Not So Blind" (issued in paperback under the title "Dark Violence") to indie producer **Ed Rissien** . . . Columbia figures it'll get between $800,000 and $825,000 in film rental from France for the new **Brigitte Bardot** starrer, "Babette Goes to War," which **Raoul Levy** produced with Col financing.

News of the death of **Robert J. O'Donnell** in Dallas last Tuesday night (10) was slow in coming. Tradepaper dailies didn't have the obit to print until Thursday. Early (city) edition of Thursday's New York Times, on the mid-Manhattan stands at 11 Wednesday night, also was without any report on the passing of the Texas showman. Subsequent editions carried an obit which was regarded by many in the trade as unusually limited as to details of O'Donnell's career and his place in the world of show business.

Barney Balaban About Weltner: 'He Talks For Par's Aggressiveness'

Barney Balaban laid it on the line: He told studio officials and homeoffice brass at a Coast meeting last weekend it is the company's policy to be aggressive more and more on the production front. He wants big product, including several in the $5,000,000 budget class.

The Par president reportedly said he has full confidence in a report given by George Weltner, global distribution v.p., anent an upbeat in the world market and it's Par's job to take a prominent role in providing top pictures for this market.

This was in no sense an ultimatum to studio v.p. Jack Karp and his exec aides. Instead, it was an assurance that the homeoffice will back the Coast bosses on any important properties they bring in

(Continued on page 86)

10 Pennsy Towns Vote Sunday In

Harrisburg, Nov. 17.

With the final ballots in the November 3 elections now tabulated, 10 additional Pennsylvania communities have decided to lift the ban on Sunday motion picture showings, two elected to continue the ban, and a third voted to continue the Sunday showings.

Communities which will now begin the Sunday motion pictures are: Center Township, Zelienople, Bolivar, Braddock Hills, Meyersdale, Rural Valley, Lewisburg, Oxford, Greene Township, and Solebury.

Tremont, which had been permitting Sunday movies, yielded to pressures and voted on the ban of such exhibitions, but residents ignored the pressures and gave the okay for continuation.

BEST-OF-FESTS-SANS-FRENCH

New Zealand Classification of Pix By Censors Scores With Patrons

Auckland, N.Z., Nov. 10.

While film censorship methods continue to be a lively issue worldwide, New Zealanders, who are the world's most avid cinema patrons next to the British per population, are doing very well with a simple classification system.

Administered now by Chief Censor Douglas McIntosh, the scheme was hammered out in 1957 under the then censor, Gordon Mirams. (Mirams, rated an authority on the effect of films on children, is now doing research on this in Paris for UNESCO. Under New Zealand setup, the censor, who sees every film before it is shown publicly, attaches one of the five tags, only one being an actual restriction. This is the "R" tag—"Screening restricted to persons over a specified age or to a specified class of audience."

Since 1957, only 5% of all films examined have wound up with an (R) rating. Outright bannings are even rarer, perhaps five or six a year being rejected. Even then, the distributor asks for review by an Appeal Board, which sometimes reverses the censor's decision. Other classifications are: (G) Approved for general exhibition; (Y) Recommended for persons aged 13 and over; (A) Recommended for adults only (in N.Z., 16 years and over); (S) Recommended as suitable or unsuitable for a specified class of audience.

Suppression, in whole or in part, which once constituted the sole work of censorship, has for the cinema in New Zealand been relegated to a comparatively minor place, the emphasis being much more on the classification of films according to the type of audience for which they are considered suitable. It is left for the most part to individual filmgoers (particularly parents) to decide for themselves whether they wish to follow this rating.

The setup enabled the censor to pass uncut a great many films which he would otherwise feel bound to cut heavily, or even ban outright, said Mirams.

In practice, the New Zealand classification scheme works out well. Although the censorship is quite liberal, outcries from church or other groups are extremely rare. The original Swedish version of "One Summer of Happiness" (Swedish) was passed without cuts, "Room at Top" (Cont) suffered only minor dialogue cuts. Where Brigitte Bardot's nudity is decorative and not suggestive, it gets by too. Hardest hit are scenes of violence, which accounted for 69% of the total cuts made last year.

To let the public know the censor's ruling, exhibitors are compelled by law to affix the letter tag denoting the film's classification to all posters and advertisements. This law is strictly enforced, even to the smallest classified advertisements in newspapers.

Greater Union Theatres Topper

Norman B. Rydge

finds that despite three years of commercial TV Down Under

Anzac Film Biz Okay

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

BBC Resumes Pic Parade Program

London, Nov. 17.

Directors, screenwriters and technicians will get a break in BBC-TV's "Picture Parade" program when it returns to the air next Monday (23) for a new season. Hitherto the backroom boys have tended to remain such in the show, which vanished from the scene about two years ago largely because a lack of distrib willingness to supply film clips.

Pic excerpts again will figure large in the resumed 30-minute magazine, which will be seen fortnightly. Monday's edition will also take in an item on censorship featuring John Trevelyan, secretary of the British Board of Film Censors, who's been under fire lately for some of his decisions.

These include the thumbing-down of "Operation Teutonic Sword" and the Anne Frank film from East Germany, "A Diary for Anne." Snipers say the BBFC, in vetoing the pix on the grounds that they might offend living persons, has exceeded its authority.

INT'L PIX PRODUCERS RAPS MEX FESTIVAL

Paris, Nov. 10.

The Federation of International Assns. of Film Producers meeting here has unanimously passed a censure notice against the coming Mexican Film Festival (Nov. 23-Dec. 12) if it goes through with giving prizes. Fest is made up of prizewinning and specially selected pix from the many Continental fests this year and FIAFP had understood that no prizes were to be given until the Mexican authorities came up with a long list of kudos to be handed out this week.

Most FIAFP members said they may not send their pix, especially if they are past prizewinners, but many already have sent theirs or subtitled them, and so will let them go. An answer is expected from Mexico on this because the FIAFP feels there are already too many festivals and kudosing the prizewinners would be going just too far as well as jeopardizing the standing of those which come adorned with awards and might not win one there.

FIAFP also looked into the status of the new International Cinema Bureau formed at a recent meeting in Vienna.

Absence of Film Aid In Germany Continues Block to Common Mart

Paris, Nov. 10.

Reps of the six Common Market countries met in Brussels this week to discuss the effects on and the changes probably in store for the film setups of the CM signatories. Main problem is the still existent Film Aid in France and Italy which makes it difficult to work on an equal footing with West Germany which does not have aid. However, this is expected to be worked out since France is currently beginning to slowly cut down aid over an eight-year period.

A project of future cooperation was also discussed. In about a year, it is expected that all CM filmmakers and technicians would be able to transfer their work and capital to any of the five others as well as have assurances of free

(Continued on page 86)

Balky Boulting Bros.

Dublin, Nov. 10.

The Boulting Brothers have refused to agree on cuts proposed by Irish film censor Liam O'Hara on their latest release, "I'm All Right Jack." Censor wanted to scissor nudist camp sequences which appear at start and finish of film.

Since they refuse to consent to scissoring, the picture will not be screened in the Irish Republic unless the appeals board reverses the censor's decision.

MEXICANS IRED BY PARIS SNUB

Mexico City, Nov. 17.

Organizers of the World Review of Film Festivals have to cope with good and bad developments as the eve of celebration of event approaches. Most serious note is the French last-minute decision not to participate in the Fest. This has stirred up considerable protest here, and the industry as a whole is taking a dim view of Frenchmen at this moment. (Word from Paris is that the Int'l Assns. of Film Producers censured the Fest).

It is true that Eric Johnston, acting as intermediary, is working to smooth out the difficulties. According to official French word received by Miguel Aleman, Jr., Jorge Ferretis (of the Film Bureau) and Giacomo Barabino (who promoted Fest idea here last year), the big three of the festival board, the French nix is based on objection to giving prizes to films already singled out for distinction by the major European festivals.

Organizers are not too worried about the matter. But hotheads in the industry are already agitating for boycotting of French films, breaking off the current Mexican-French film pact and a ban on further exhibition of French films in this capital city. Even soberer heads, surprised by the French move, point out that France has three first-runs in this capital steadily exhibiting its product. In exchange, Mexico gets but a poor occasional exhibition of its pictures in Paris and France, generally in third-rate houses.

Talks with industry leaders pinpoint the fact that feeling here believes it's all a matter of sour grapes, and fear that the Mexican event will outrival the swank Cannes festival. Some sources, however, do not discount possibilities of an "alliance" against the Mexican event, in an attempt to put it out of business. The major European festivals, it is alleged, could gang up on the Mexican Fest as this one shows promise of developing into an important film industry event.

Miguel Aleman Jr., through his connections, has swung a deal whereby the Film Bank will advance a million pesos ($80,000) for operating expenses. This money is to be returned immediately from boxoffice receipts in Acapulco and this capital.

There is considerable enthusiasm here because of the Hollywood buildup for the event, chiefly through efforts of Robert J. Corkery, and the Motion Picture Producers Assn., now here setting up a branch office to handle Latin American exploitation and promotion.

West End Pix Trade Limps in Fog; 'Seas' Mighty $28,000, 'Libel' Hefty 12G, 'Sheba' Boffo 18G, 'Jones' 8G

Walt Christie

gives the lei-of-the-land in his review of

Hawaiian Hospitality

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

London, Nov. 10.

The first fog of the season made a slight dent in returns last Saturday (7), but did not seriously upset the good performance of most first-run situations. Big newcomers to the West End scene have made a boff start, notably "Solomon and Sheba," which finished its second Astoria session with a mighty $18,000. "South Seas Adventure," in its opening week at the Casino, is heading for a whopping $28,000.

Another newcomer, "Libel," looks to finish its first frame at Odeon Leicester Square with a hefty $12,000 or near. "They Came to Cordura" looks modest in second week at the Odeon Marble Arch. "John Paul Jones" is heading for a fair $8,000 or less in first round at the Warner.

Among the holdovers "South Pacific" continues in fine form with a fancy $19,000 in 81st week at the Dominion. "North By Northwest" looks smash $16,000 in its third Empire stanza. "Five Pennies" shapes smash $16,000 in third Plaza week.

Estimates for Last Week

Astoria (CMA) (1,474; 70-$1.75)—"Solomon and Sheba" (UA) (2d wk). Mighty $18,000 or near.

Carlton (20th) (1,128; 70-$1.75)—"Best of Everything" (20th). Fair $7,000.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin). Great $28,000.

Columbia (Col) (740; $1.05-$2.50) "Anatomy of Murder" (Col) (5th wk). Dipped slightly but still strong at $10,300.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (81st wk). Great $19,000.

Empire (M-G) (3,099; 70-$1.95)—"North By Northwest" (M-G) (4th wk). Smash $16,500. Third was $19,000. Theatre closes Nov. 27, reopening Dec. 16 with "Ben-Hur" (M-G).

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Started With Kiss" (M-G). Average $7,600.

London Pavillion (UA) (1,217; 50-$1.75)—"Wonderful Country" (UA) (3d wk). Fair $4,500. Previous week, $5,600.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Libel" (M-G) Heading for brisk $12,000.

Odeon, Marble Arch (CMA) (2,200; 70-$1.70)—"Came to Cordura" (Col) (2d wk). Modest $6,500. First, $8,400.

Plaza (Par) (1,902; 70-$2.10)—"Five Pennies" (Par) (3d wk). Great $16,500 or near. Second was $18,000.

Rialto (20th) (592; 70-$1.20)—"Return of Fly" (20th) and "Alligator People" (20th) (2d wk). Solid $5,500. First was $5,900.

Ritz (M-G) (432; 70-$1.05)—"Gigi" (M-G) (5th wk). Capacity as before at $8,300.

Warner (WB) (1,785; 70-$1.75)—"John Paul Jones" (WB). Fair $8,000 or under.

Audacious Vadim Bound for H'wood

Paris, Nov. 10.

French film director Roger Vadim, who helped Brigitte Bardot to real screen stardom and has the present record breaking controversial pic "Les Liaisons Dangereuses" at firstruns here, is telling friends that he is leaving France to work in Hollywod because he feels victimized by the French film censors who banned his "Liaisons" for export.

Vadim claims he was picked as a test case. He also contends it is illogical that a film like "The Lovers" can get an export visa and not his pic which he says is not as audacious as "Lovers." He opines that his future pix might get even more severe injunctions. So he prefers working in another country for a while and will come back here when "French censorship has become more stable."

He points out that in the U. S. there is a film production code which states what can not be done before the pic goes into work. In France a film is judged only after it is finished and so something that could have been easily avoided, he says, may cause blue pencil troubles.

Vadim says he had gotten U. S. offers after the success of "And God Created Woman," but refused them till now. He has a three-film for four years contract with Paramount giving him carte blanche on story, cast and execution. He can also do outside pix.

Lisbon Actors Peeved at Invasion

Portuguese Players Charge That Foreign Companies Get Break While They're Unemployed

Lisbon, Nov. 10.

Lisbon actors are very peeved. After months of unemployment, apart from some occasional work in radio and tele, they see at the beginning of the local legit season that there are three foreign companies occupying the best theatres. At the Trindade is the Spanish legit outfit of producer Jose Tamajo, starring Assuncion Sancho and Carlos Lemos. It is filling the house every night. The Capitolio cinema, which has gone back to legit, the Brazilian legit company of Maria Della Costa with her 50 artists and technicians is set to play until the end of February.

Presence of this group in Portugal also is worrying niteries and revue artists because the Brazilians have a habit of working in such places after their regular shows. Nothing can be done to stop them because Brazilian artists are considered Portuguese and cannot be restricted to one month of work in the country as with other foreign artists.

The Tivoli cinema, also gone legit, for two weeks will have the Brazilian company of Cacilda Beker. It will tour Portugal and Europe.

Facing this "invasion," Portuguese actors can do nothing. At the Theatre Monumental the comedy, "The Ball," starring Laura Alves and using only two other actors has closed down. Without so much competition, it's figured this good Spanish play by Edgar Neville (with a low budget) could have run for months. At the Avenida Theatre, Joao Villaret is starring in "Patate," Portuguese translation of the Marcel Archard French play. It is doing little biz. The other houses are closed.

The revue at the Coliseu has closed down after a few weeks, the house is presenting films temporarily.

'New Wave' of French Film Producers Begins To Lose Its Strength

Paris, Nov. 17.

Many film people here feel that the so-called "new wave" of young filmmakers, specializing in offbeat subjects, sans stars, has about run its course and is in shallow water. The first successes garnered festival prizes and tall boxoffice coin. This led to many producers going in for young untried directorial talents and thesps. It seems the followups did not work out too well.

According to the more vocal French producer Raoul Levy, the first "wavers" had something to say and sound technical talent, like Claude Chabrol ("Les Cousins"), Marcel Camus ("Orfeu Negro"), Alain Resnais ("Hiroshima Mon Amour") and Francois Truffaut

(Continued on page 87)

Argentine Film Fest to Tee Off 150th Anni. of So. American Nation's Birth

Buenos Aires, Nov. 10.

The 1960 Mar del Plata Film Festival is to be the first ever in Argentina's celebration of its 150th anniversary of her independence. For that reason, the Permanent Organizing Committee hopes to make it a bonzo affair of the biggest international scope. It would make it the "Great Festival." The fest has received recognition from the International Federation of Motion Picture Producer Assns. as the only international event on the hemisphere for 1960. The Committee is working at organization with unusually well planned singleness of purpose sparked by Committee President Fryn Ardizio.

Last year's fest went over exclusively via the efforts of the Argentine Critics' Assn. In view of the Independence Sequicentennial, the event has taken on wider scope for next March, with support and cooperation not only from Argentina's Foreign Affairs Ministry (which will issue all invitations on an official basis), but of a formidable list of entities, starting with the National Screen Institute, and including the government of Buenos Aires Province, Administration of Lotteries and Casinos, National Art Fund, Uniargentina (Argentina's recently created National film distribution unit), the National Tourist Board, Provincial Tourist Board, mayor and council of Mar del Plata city, Mar del Plata Hotel Assn., Union of Commerce, Industry & Production of M. del Plata, and 12 entertainment associations, each represented on the central committee and seven sub-committees.

As representative of the American Motion Picture Producers Assn., Hugo Stramer (Paramount's local manager) has recommended that the MPEA support this event with entries and sending a really representative American industry delegation. The committee would be highly gratified to get a visit from Eric Johnston, among others, quite apart from the special invitation which has already gone out to playwright Arthur Miller, who has been asked to sit on the Grand Jury.

U.S. attendance was greatly missed at last year's festival. There is no doubt that the visit of American stars makes all the difference to an event of this sort because they are always better known than their European contemporaries.

The Foreign Ministry will issue invitations to picture personalities suggested by the Permanent Committee, and to all those countries with accredited diplomatic relations with Argentina which have adequate film production to justify sending entries.

Special attention is being devoted to setting up the Grand Jury, in the hope of enlisting the world's most knowledgable critics, producers, authors, etc., thus affording the most absolute guarantee of integrity. A supplementary Critics' Jury would also review entries to give its own set of awards. The Grand Jury is to include 11 members for foreign countries, with four Argentines. The jury will select the best director, best picture, story and actors.

There likely will be other awards, as cultural groups, suh as the National Art Fund may yet set up theirs as well.

The organizers are determined not to announce any names, as possible invitees or acceptees, until everything is absolutely definite. A deadline will be set for submission of entries, to close at least two months prior to the opening date (March 8). Import problems are overcome through the Independence Celebration.

Int'l Film Theatre Panel

London, Nov. 10.

An advisory panel to help in the selection of programs for the new International Film Theatre has been named by Kenneth Rive, managing director of Gala Films. Those who have agreed to serve are Wolf Mankowitz, Peter Noble, James Monaham and Peter Baker.

The International Theatre, announced last month by Rive, will be housed in the present Roxy Theatre in west London, and will begin its new policy near the end of this month.

Mangum of U.S. Stages 'Bells Are Ringing' With Wiedemann, Stankowsky

Frankfurt, Nov. 17.

Edward Mangum is in rehearsals of "Bells Are Ringing" here in Frankfurt with a Dec. 30 opening night at the Staedtische Buhnen now in prospect. The American stage director is known in Germany for his direction two years ago of a whiteface German lingo production of the Roark Bradford-Marc Connelly vehicle, "Green Pastures," made from "Ol' Man Adam And His Chillun."

Ralf Wolter, known as a film actor and cabaret entertainer, has done the German script for "Bells." It emerges as "Engel In Der Leitung" (Angel In The Line). If clicking locally productions in other German cities are in prospect.

Elizabeth Wiedemann will do the Judy Halliday role. Ernst Stankowsky will be the counterpart of Sydney Chaplin.

Viceroy Joins British Film Producers Assn.

London, Nov. 10.

Viceroy Films Ltd. has been accepted into membership of the British Film Producers Assn. Move is generally accepted to mean representation with the association of all the interests of Eros Films Ltd., for which Viceroy produces, including those of Irving Allen and Albert Broccoli who recently bought into the distributing outfit.

Allen and Broccoli operate Warwick Films Ltd., which has hitherto made pix for Columbia release, and which has membership in the Federation of British Film Makers.

BRIT. ACTOR KEN MORE'S 'HAPPY GO LUCKY' BIOG

London, Nov. 10.

When an actor acquires a literary bug and either a typewriter or a "ghost," he often becomes either unbearably pontifical, boringly gauche or irritatingly flippant. Kenneth More, one of Britain's favorite and most on-the-ball thesps, avoids all these gloomy pitfalls in his autobiograhpy, "Happy Go Lucky," (Robert Hale; $2.52).

It's a swift, breezy self deprecating looksee at his career to date and it lives up to its title. Told as if he's chatting over a beer in a bar, it relates how he wanted to be a surgeon, but flunked in math, worked at a factory, was turned down by the Air Force because of a dismal lack of equilibrium, made a disastrous emigration to Canada, was conned and so never became a fur trapper, served briefly in a provision store and then discovered show biz.

He started as a stagehand and odd-job man at the Windmill Theatre, largely because sister Kate was married to the then Windmill top comic, the late John Tilley. He was shovelled on to the stage as a reluctant comedian's stooge, learned his craft in stock companies.

Spiced with cheerful yarns about and against himself and the crazy film world, More honestly traces his dogged progress. He even levels about the salaries he's been paid, even when they were chicken feed. The day he clashed with Korda over playing "The Deep Blue Sea," and his deep personal thrill at playing Bader, the legless air ace, in "Reach For The Sky," are just two of the many yarns of success and frustration which reveal More as an essentially down-to-earth guy.

This book is recommended as light reading for anyone who gets a kick out of show business. It's also recommended for buying since More is shovelling all his royalties from the tome into a Cancer Research Fund. It's a tip of the hat to a girl who died of that disease. She was Kay Kendall, who became More's buddy in a film called "Genevieve." *Rich.*

Longhair & Jazz Both Off in Sweden

Think Some Hipsters Come Too Often and Don't Try Enough—Rues U.S. Talent 'Contempt' for Fans

By FREDERIC FLEISHER

Stockholm, Nov. 10.

Two Stockholm concert management firms more or less command the Swedish scene. Konsertbolaget, 42 years on scene, handles visiting theatre, ballet, orchestra and serious music in general. Estrad, 21 year old, is the jazz promoter here.

Konsertbolaget is the leading concert management firm in all Scandinavia. This fall it has arranged the tours of the U. S. Ballets; Jerome Robbins and the London Festival Ballet. Furthermore, the company represents a number of top-ranking Swedes abroad. Three of its clients are singing at the Metropolitan Opera this season. They are Jussi Bjoerling, Elizabeth Soderstrom and Kim Borg.

Director Helmer Enwall informs VARIETY that "the Swedish concert stage is now facing the same problem as when television was new in the United States. There is actually a diminishing interest in public concerts, particularly solo recitals." Despite this, Enwall went on to say: "Konsertbolaget will continue and increase its activities in the year to come. One of its aims is to build a Swedish "guaranteed audience" corresponding to the Community Concerts and Civic Concerts in the United States."

Nils Hellstrom, managing director of Estrad, finds it quite difficult to evaluate the effects of video on jazz fans. Jazz interest has dropped in Scandinavia. Estrad's first three concerts of the season (the Newport Jazz Festival, Duke Ellington and Kid Ory) were boxoffice failures. A recent short visit of Benny Goodman, however, revived Hellstrom's hopes.

Hellstrom doesn't believe that television accounts for the jazz drop. He feels the market has been flooded. Four top-name concerts in two months is too much. Furthermore, the Swedish summer lasted later than usual and people like to stay out-of-doors as long as the weather permits.

Hellstrom complains that American talent demands too much coin. This forces ticket prices up to 18 crowns ($3.50) a seat, which is too high for Scandinavia.

Stockholm is the only real jazz center in Scandinavia, says Hellstrom. There are some 2,500 to 3,000 "buffs" who are truly jazz-minded. Not enough to support a tour. An appeal must be made to the large number of people who are semi-indifferent to jazz, per se. You have to capture their imagination. Stockholm's Concert House holds 2,000 people; the Gothenburg hall seats 1,300, while in other places in Sweden there is a 700 to 800 capacity. It is not sensible to use too large a hall.

Ten years ago a Negro on a street in Sweden drew attention. However, a Negro has become a rather common sight and is no longer a boxoffice curiosity. He is critical of jazzmen who "look down" on squares. Hellstrom had plans to tour Miles Davis. After receiving recent reports from the United States about the way this entertainer reputedly shows "contempt" for fans, Hellstrom changed his mind.

Although Duke Ellington has a following in Sweden, his latest tour disappointed. Hellstrom believes that American musicians return too often. Louis Armstrong is wise and comes to Scandinivia at about three year intervals.

In the future, Hellstrom says, he may well limit himself to two jazz concerts in the Fall and as many in the Spring. He also plans to concentrate them to Stockholm and Copenhagen.

On schedule for the near future, Hellstrom has Al Blakeney and the Jazz Messengers (Stockholm Nov. 23, Gothenburg Nov. 24, Copenhagen Nov. 25). Lionel Hampton is due at the end of January and then Stan Kenton may be in during February, Ella Fitzgerald in March and Count Basie in April.

Italian Grand Opera Economics

By TRUDY GOTH

A revised Italian law relating to subsidy for grand opera is very disturbing to the smaller companies in that country. The common fear is that curtailed subsidy will throw the economics upon local support, which will be insufficient. La Scala in Milano is fortunate in being 93% subscribed and its tickets always a tourist attraction.

New law would donate a fixed sum to each opera house based on its annual intake, forcing each impresario to seek subsidies from the municipal politicians, not a simple undertaking in Italy.

Because of the sharp interest in the subject of grand opera subsidy the government at Rome last week issued significant data on the country's three leading temples of the lyric drama, to wit:

LA SCALA, Milan—	expenditure	$1,627,720
	income	$1,016,200
TEATRO DELL'OPERA, Rome—	expenditure	$1,142,000
	income	$ 923,720
SAN CARLO, Naples—	expenditure	$1,190,460
	income	$ 444,400

Canada's National Ballet Clicking

Celia Franca's Nine-Year Perseverance Showing Results—Tour, Repertoire, Prestige Increasing

By MAX NEWTON

Montreal, Nov. 17.

The National Ballet of Canada, currently in the midst of an 11-day engagement at Her Majesty's Theatre, gives evidence for the first time in its nine-year existence that it is a full-fledged ballet company and a definite part of the Canadian scene.

Present layout, which opened in Hamilton, Ontario for five performances and then split three and one in Kitchener and St. Catherines, grossed $21,900 for the week, $8,000 better than the same week last year. Following the Montreal run, company moves to Quebec City, Three Rivers and Ottawa, and returns to Toronto for the Ford-Mercury television show "Startime" on Dec. 22. Next January bookings range through cities of the U. S. returning to London, Ontario for one week, then playing the month of February in Toronto at the Royal Alexandra which is already two-thirds sold. In March, company hits U. S. again travelling south as far as Texas and winding up tour in Kansas April 5.

Celia Franca Did It

Launched by ballerina Celia Franca, who is still artistic director, the National Ballet has fought an uphill struggle against Canadian public indifference, lack of financial backing and so-so critical comment mainly in its own country. Although still far from the standard sought by Miss Franca, the company is out of the wobbly stage, has lost a lot of its "provincial" inhibitions and is now functioning as a pro outfit in every way.

That Canada has such a ballet group is due in the main to the combined artistic and hard-headed business talents of Miss Franca. She never surrendered to big annual deficits. With a small corps of enthusiasts in support, she developed a number of dancers who worked for practically nothing until present time when all 41 dancers travelling with company are under Equity contracts and working between 35 and 40 weeks a year.

Has 38 Ballets

Company currently has 38 ballets in repertoire including 17 original Canadian numbers and pride themselves as being the only terpsters doing full-length productions of "Swan Lake," "Coppelia" and "Giselle" as a regular part of their offerings. A travelling orchestra of 23 musicians, under the baton of George Crum who has been with the outfit since its inception, is augmented in each city during tours.

The '59-'60 season is budgeted at $700,000 and a $250,000 deficit is expected. Latter figure for such a group is expected annually. Last year company grossed $400,000 with expenses up to $600,000. The difference was made up by the Federal Government from funds of the Canadian Arts Council and fund raising campaigns in various cities across Canada.

A parent company, The National Ballet Guild of Canada with a permanent staff of 25, handles administration chores and has branches in all major cities to maintain financial support and interest. To encourage and train young dancers, Miss Franca has established the National Ballet School in Toronto with an enrollment of 26 students from the age of 10 to 17. This is a combined academic and ballet school and the first in North America. Students are both day pupils and boarders and seven with ballerina aspirations are registered from the U. S.

That the National Ballet has surmounted its wobbly start and attained some sort of stability of organization is apparent from future plans. In October of 1960 company will make a West Coast tour in the U. S. with a swing through Western Canada. William Morris agency handles the ballet in the U. S.

British Producer Wants Writers To Get Credit

London, Nov. 17.

In these film times when the story's the thing, both within the industry and largely at the boxoffice, it's just about time that the press should give plenty space to all concerned with developing screenplays. And if need be, ignore the producer and director. These views are those of Frederic Gotfurt, head of the scenario department for Associated British Picture Corp. here.

Gotfurt claims he thumps the table for a very practical reason, production-wise: so that writers and scenario editors shall not be comparative also-rans at the conference table.

"A producer can come in with a story idea and be listened to more readily than those whose job is directly concerned with writing, just because the press has been mentioning his name," he holds.

The scenario topper reckons that, generally speaking tubthumping a director or producer or writer doesn't achieve a thing with the paying public: "Ask 500 people outside a cinema if they've heard of Carol Reed and 495 will say 'who?'" But constant handle-handling by the press gives producers and directors that weight within production setups that means a lot.

If it should be argued that he's wrong, and that producer and director names do help sell a film to the public, but a writer's doesn't, he pulls a gun on his own studio's flackery, using the picture "Look Back In Anger" as ammo. Reports Gotfurt: "The producer and director were mentioned in every bulletin. Week after week I tried to get the publicity department to mention someone concerned with the writing, without effect. But if anyone meant anything in terms of helping sell the picture, it was surely John Osborne."

Gotfurt points out that tv has, from the start, acknowledged the importance of its writers and given due credit. Writers' names are mentioned almost automatically in tv reviews and in press yarns about television activity. When it comes to films, though, screenwriters seldom get a look-in. Yet, "if producers and directors are mentionable, why not writers?"

Hassle Looms Over Films Bill Plan To Let Newsreels Have Quota Coin

London, Nov. 10.

The clause in the new Cinematograph Films Bill making newsreels eligible for quota looks like being a bone of contention when the bill reaches its committee stage in the House of Commons, probably late this month. But the government seems intent on sticking to its proposal, which would let the newsreels get a share of the British Production Fund levy — even though it's probable this would be less than the amount generally allotted other qualifying short pix.

The newsreel concession came in for some hammering in the House when the bill was given an unopposed second reading. Several members objected that the Production Fund existed to help feature producers and allowing newsreels to take a cut would lessen the kitty unjustifiably.

Clear Up Some Points

Debate brought clarification of one or two points in the bill that have been causing trade comment. One was, that the Clause 8 provision ("for a film to qualify as British every person engaged in its making as a producer or director except one must be a British subject") would mean that a pic could still qualify if one foreigner acted as both producer and director. Another was that it would be left to the Cinematograph Films Council to advise on any increase in the required feature films quota, now 33⅓, if co-production were to result in a substantial increase in pictures classified as British.

In general, the BFPA seems happy with most aspects of the Bill as it stands, though critical of what are regarded as omissions. It condemns the perpetuation of a "get-out" for exhibs who do not fulfill their quota obligations on the grounds that "the showing of British films is commercially impractical," and feels that to insure the continued existence of the British industry it ought to be stipulated that a film should count as quota only if the studio work was done in a studio in the U. K.

The other feature film producers body, The Federation of British Film Makers, also generally welcomes the measure, though it isn't happy about Clause 8. This, it feels, would have the effect of turning away from British studios "some valuable and important films" and declares that it's unreasonable that "drastic action" should be proposed when only so few films are involved, especially when agreements exist within the industry to provide safeguards against the abusive employment of foreign producers and directors.

Frisco Slams Bad Handling Of Vienna Symph Tour; Sarcasm With Refunds

San Francisco, Nov. 17.

Concert of the Vienna Philharmonic at Frisco's 3,300-seat Opera House was cancelled last Tuesday (10) only hours before it was scheduled because one of the two planes carrying almost half of orch's personnel and all instruments was grounded in Hololulu.

House had been nearly sold out —at $4.50 to $12.50—by Frisco Opera and Symphony Associations, which promptly blamed washout on National Artists Corp., managing Vienna Philharmonic's U. S. tour.

In announcement of refunds, Opera and Symphony Associations carefully pointed out orch's last concert had taken place on Nov. 8 in Honolulu and that orch had all of Nov. 9 to fly Pacific. Instead, National Artists put Vienna Philharmonic's conductor, Herbert von Karajan, and half of orch on one chartered plane, the other half and instruments on a second chartered plane early on Nov. 10.

When second plane was forced to turn back, the 47 musicians aboard were booked on two commercial flights which got to Frisco in the early evening of Nov. 10—but the instruments had to await repair of the second chartered plane.

Orch was so tightly booked there was no possibility of rescheduling, since next date was the next evening in Los Angeles.

New Rome Cinema KOd

Rome, Nov. 10.

Rome's newest cinema, the Vigna Clara, has been ordered demolished by Rome Civil Court following a suit successfully filed by G. B. Perelli against the Immobiliare Building Group. Smallseater, completed only months ago and serving the Vigna Clara residential area with first and second-run fare, was erected on grounds originally designated as a park area.

When this theatre was built instead, tenants, notably Pirelli, complained and took their beef to court. The Real Estate Group has entered an appeal against the edict.

Robbins Charges Points Distorted

New York.

Editor, VARIETY:

I was shocked by the article in VARIETY by your Madrid correspondent. The published account of the interview he had with me is thoroughly irresponsible, is guilty of omission, misplaced emphasis and designed to sensationalize a story. It is, in its entirety, a thorough distortion of our conversation.

An accurate account of our talk would have stressed the fact that I spoke with the highest praise, not only of our Embassies, but also of ANTA, our invaluable company manager, Jean Cerrone, and all U.S. government agencies connected with the four-month tour of "Ballets: U.S.A." Instead, your Madrid story magnified out of all proportion my few remarks concerning constructive suggestions I planned to make to ANTA on my return home.

The headline, "EUROPEANS N.G." is something I neither said nor implied. I never referred to "situations inexpertly or irresponsibly created by ANTA-appointed European intermediaries" or to "clumsy amateurs." I said nothing about "boxoffice money supervision." I made absolutely no criticism of ANTA regarding our "travel arrangements, hotel accomodations and press contacts." The minor inconveniences we experienced in traveling through 16 countries in four months are the hazards of any tour and no amount of careful planning could eliminate them all. The handling of the European press was superb and any criticism at all is unthinkable.

My concern with your story is due only to the importance I attach to such tours as this one by "Ballets: U.S.A." and the very real contribution they are making to international understanding. Your own reports in VARIETY attest to their effectiveness. It was disheartening to read your article which I feel can create serious resentment and misunderstanding, and might damage a program so essential to our times.

I hope you will do me the courtesy of printing this letter in its entirety.

Jerome Robbins.

(There was an interview. Jerome Robbins did offer criticisms. That appears agreed. He now objects that what he said in Madrid was exaggerated in the news reports. Call that moot. VARIETY *quoted his praise of official cooperation ("Choreographer Praises American Embassies") on his tour. It prominently displayed under a two-column caption ("Ballet As European Goodwiller") an array of his honors and successes. Also inserted in the story from Madrid was a comment from Robert Schnitzer, N.Y. chief. It is the recognized business of a newspaper to supply emphasis.—Ed.)*

Mr. and Mrs. Leroy Fischer have purchased two theatres in Irving, Tex., the Highway 183 Drive-In and the Irving Theatre. The Fischers are also owners of the Uptown Theatre.

AGAINST U.S. FOR FAIR

Int'l Expositions Bureau No Like America for Next World Show

Paris, Nov. 10.

The International Expositions Bureau, repping 23 countries and headquartered here, is reported to be against the U.S. as a site for the next World's Fair. France is favored, but the Ministry of Finance is against it since it might raise prices here and throw off the growing equitable balance being set up here fiscally. Sites around Paris do not measure up to fair needs either. Vienna might land the fair in 1967, and the Austrian government has already made overtures.

The IEB oversees the 1928 rulings which set the rules for future expos and fairs. The U.S. is not a member, but Washington D. C., New York and Los Angeles, on a municipal basis, have made bids to hold an expo in 1964.

Sources maintain that the IEB would not officially accept or register any Yank bids and might even ask its members not to participate in any World's Fair held in the U.S. without its approval. It seems that the 1939 New York World's Fair was backed by the IEB in the belief that the U.S. Government would join the IEB and take part in this fair and others. However, this never happened and the IEB still seems to hold a grudge which may explain its present attitude towards American fair attempts. Obviously, a Yank city could still go ahead if it wanted to.

Levine Sets Deal With Lux on Next 'Hercules'

Rome, Nov. 10.

Joseph E. Levine has signed a deal with Lux Films of Rome for the production in this country of a third film in the "Hercules" series. Item, budgeted at about $1,000,000, will star Steve Reeves and probably be called "Hercules and the Queen."

Pietro Francisci, who directed the first two, both of which Levine handled for the U.S., also will direct the third epic, which is slated to start shooting here next April or May.

Levine, here to set this deal and o.o. current and upcoming product, said his U.S. film is "Jack the Ripper," which Paramount is releasing Feb. 17. The second "Hercules" picture goes onto the Yank market sometime in July.

Prep '60 Cannes Film Fest for May 4 Preem

Paris, Nov. 17.

Robert Lavre Le Bret, prexy of the Cannes Film Fest, already is at work ogling pix for the 1960 Riviera shindig. It will be held next year from May 4-20. Le Bret was recently in London to see the Indian pic, "The World of Apu" which was turned down by Venice this year. He will probably invite it specially for the 1960 fest.

It is the third film of the trilogy by Satyajit Ray which included two fest winners in "Pather Panchali" and "Aparajito." The first two parts have been distributed in the U.S. by Ed Harrison who also will handle the concluding pic.

Late Biz Upsurge Hints Current Year May Prove France OK at B.O.

Paris, Nov. 17.

Several films still in their firstruns here have taken their places high on the list of the best grossing pix since last January. This has brought some hope into the usually pessimistic film outlook here. If this keeps up, this year may emerge a fine nic boxoffice one though it started slowly.

Only Yank pix in this category are "Some Like It Hot" (UA) and the feature film compiled by Charles Chaplin from three of his medium length silent pix, "Chaplin Revue" (UA) which has drawn 124,708 patrons. "Hot" already has 175,922 patrons.

Paris usually means about 30% of the over-all take which is a good index. Other Yank films which have wound their initial runs and finished high are "Vertigo" (Par), "Inn of Sixth Happiness" (20th), "Big Country," "The Tempest" (Par), "Rio Bravo" (WB), "Me and Colonel" (Col), "A Time To Love" (U), "Raintree County" (M-G), "Defiant Ones" (UA) and "Naked and Dead" (Rank).

French winners are the Brigitte Bardot pic, "Babette Goes to War," and "The Student's Road," with "Europe Nights" a runnerup.

The "new wave" pix by new filmmakers unveiled at festivals last year made a neat dent in the b.o. lineup, with "Orfeu Negro" leading and "The 400 Blows" in second. "Les Cousins" came in fourth, and "Les Liaisons Dangereuses 1960" is still holding big in its firstrun.

"Hiroshima Mon Amour" did well for an offbeater as did "I Will Spit on Your Tombs."

The governmental Centre Du Cinema has released statistics concerning the 1958 film grosses of the 28 sections of France (cities and outlying sections) which have more than 100,000 inhabitants. This list accounts for 55% of the total French film gross, 22% of the regular film houses (1286), 48% of the total filmgoing (177,976,000) and 31% of the seating (869,036). Gross for last year in these keys was $65,800,000. This system will be used in the future by the CDC.

This grouping makes up about one quarter of the population, or 10,637,697 people, and has a much higher filmgoing outlay than the more rural areas. The Paris section leads with 88,942,000 patrons per year followed by Marseilles and environs with 12,886,000. Lyon, Nice and Bordeaux follow.

Dunham's Paris Repeat

Paris, Nov. 12.

Katherine Dunham Dance Co. is in for a month at the big Sarah Bernhardt Theatre. Reviews were good and biz may match.

Miss Dunham's ethnic dance choreography remains colorful but all her present numbers have been seen here before and do not make the impact as of yore.

Malle: Eggheads Snub U.S. Pix

Success of the American films in Europe, and particularly in France, is due more to salesmanship than to content, Louis Malle, young French director who rose to prominence with "Les Amants," said in N.Y. last week.

"It's the organizations of the film companies, with their advertising campaigns and their sales push that actually sell the pictures," Malle held. However, he added, he admired Hollywood. "I think of the cinema today first in terms of the American film. That's why I am so astonished to find how little interest there is among the U.S. intelligentsia in the good things which the American film has to offer.

"What we in France, who care about film as an art, like so much about American pictures is their style. They have very often a kind of lyricism, an unintended poetry. I think it can be found in some of your worst pictures, and to some of us this quality, this escape from reality, at times seems to be a subconscious protestation against the superficialities of the American way-of-life which is rapidly spreading into France and over the rest of Europe."

LONDON VARIETY TENT HELPS INDUSTRY FUND

London, Nov. 10.

For the first time since it was founded just 10 years ago, the London Tent of the Variety Club has made a substantial grant to the picture industry's own charitable fund.

Bill Butlin, Chief Barker of the London Tent, advised Sir Philip Warter and Ralph Bromhead, trustee and chairman respectively of the Cinematograph Trade Benevolent Fund, that the club had undertaken to subscribe $28,000 over the next two years to the Sir Arthur Jarratt Memorial Fund.

The creation of the Arthur Jarratt Fund, which is dedicated to help orphan children of members of the film industry, made it possible for the Variety Club to subscribe and keep within its own charter of aiding under-privileged children.

High Cost of Living In Buenos Aires Is Blamed For Film Biz Decline

Buenos Aires, Nov. 10.

Biz has dropped off considerably in the film theatres here over the last two months. Distributors don't blame the drop on the annual spring slump as much as on the severe recession, which affects all consumer sales because of exceptionally high living costs.

Boxoffice receipts are good in the first two weeks of release of each picture, and then slide off sharply. On the other hand, nabe theatres are doing better business because the suburban dwellers are feeling the pinch so much they don't attend the uptown deluxers—hence they attend closer to their homes.

The Lococo Circuit has decided to assign the Normandie to native product, with "Cerro Guanaco" (Achalay-Alipa), shot in the rugged mountain province of Catamarca, due in next. By dedicating one of their showcases to the native product, the circuit confounded crix who accuse major exhibitors of trying to down the local industry.

"Cinerama Holiday" (Cinerama) now has held 20 weeks at the uptown Casino. "North by Northwest" (M-G) is in second week at the Metro and Opera, and "Middle of the Night" (Col), also is in second at the Gran Rex.

Elliott English has been named manager of the Sabine Theatre, Port Arthur, Tex. For the past 18 months he has been in the insurance biz but has managed theatres in Orange, Port Neches, Baytown and Longview, Tex.

Anguished Cry of Musical Italians

Proposed 1960 Cut-Off of Subsidy Would End 5,000 Opera-Concert Jobs

Rome, Nov. 17.

Italian opera and music operators are panicking over a new government law which many see as a serious threat to future existence.

Worry is caused by reports that a new law about to be presented for government approval by the Ministry for Tourism and Entertainment calls for the disbanding of all current opera and musical organizations such as the Rome Opera House, the Scala Theatre in Milan, the Santa Cecilia Academy, Florence's Musical May, etc. While all of these practically lived off government grants, move calls for reorganization as independent outfits with bank, private, or local city or state support.

Observers opine that should new law go into effect on due date, July 1, 1960, the newly-formed groups would soon have to fire 5,000 musicians, singers, and workers which the previous legislation allowed the theatres and organizations to carry on a permanent payroll basis. Also, say these pundits, the new outfits would only be able to operate on a short seasonal basis, with the accent on the "short," in order to hold down operating nut, while activity would inevitably be curtailed and programs "made safe" for fear of deficits which private groups would ill afford to run up.

Local music world still holds hope that law, which was proposed by Minister Tupini's predecessors, will be revamped by new Entertainment topper before it's officially prevented. Strong plea to this effect has been entered by the Italo free worker's union, FULS.

Union at the same time proposed that the slice of yearly government aid destined to music and opera be raised to $7,500,000.

INTRODUCING ELANA EDEN:

Following a world-wide search, with scores of tests in Hollywood, New York and abroad, this dark-eyed, raven hair beauty from the Holy Land was selected by Executive Producer Buddy Adler and Producer Sam Engel to portray the biblical heroine in the title role of the Samuel G. Engel Productions CinemaScope spectacle, "The Story of Ruth," which Henry Koster will direct from a screenplay by Norman Corwin. Actual filming will start November 23. Co-starring STEPHEN BOYD as Boaz.

Bureau of Missing Business

A Hard Look At Hard Sell

By ROBERT J. LANDRY

"Hard sell" is becoming the most used and misused, and least defined, term in the picture business.

"Advance, Mr. Nervous, and give the theatrical password?"

"Hard sell, Mr. Banker, you gotta have hard sell."

"Pass, worthy brother."

It's a slogan then? Or a masonic grip? Or partly a prayer, what the metaphysicians call an affirmation? What does it really mean?

The questions are never-ending, involving bigger grosses, quota drives named for vice presidents with resultant revival of conciliation. There is the unknown connection with genius, way of life, state of mind and the family trade. Nobody quite says what it is.

Is "hard sell" making the sleeping baby in the back seat pay? Or putting a little deeper cleavage in the advertising art? Or hollering at salesmen and despising all soft-spoken contemporaries? Nobody has a slide-rule by which to measure the virtue of voice volume at a conference.

Who would argue that "hard sell" was getting the publisher to put the fear of unemployment in the critic's heart? Max Youngstein's protege, Mori Krushen, the United Artists exploitation chief, is absolutely indifferent to good, bad or indifferent reviews. His "hard sell" focusses on managing editors, city editors and the news columns of the daily press generally. Meanwhile Boston's Joe Levine offers an arresting variation. He starts with the theatre operators. Note that. To him not the consumer but the retailer needs the "hard sell."

Given a choice beween a good shooting script and a good selling campaign, where does your heart lie? A subtle point.

Too often "hard sell" is a too-late cover-up for producer disappointment. How many personal appearances of a star off-balance a one-set, not-witty scenario?

Only to ask such questions is boldly to hint that too much show-of-activity is after-the-fact, that Shakespeare said it all 350 years ago, "The Play's the Thing." Yet there is singularly little postmortem, or passion, about the original and basic mistakes in production. Mort Sahl, the comic, said it sardonically the other day—many a star turned producer now is buying scripts which, were he on studio contract, he would take a suspension rather than appear in.

How much of the palaver about "hard sell" is knocking down straw men while discreetly not mentioning fundamental fluffs? Is it mice-mishmash or parrott prattle? There is no sudden magic in an indefinable commotion called "hard sell." Not alone.

* * *

Sanguine Sol Schwartz

Cincinnati, Nov. 17.

Foreseeing rosier days for the film industry, Sol A. Schwartz, president of RKO Theatres, imparted his optimism to 45 of his circuit's theatre and district managers in a session Wednesday (10) at the Netherland Hilton. It was the first get together of the group, representing all parts of the country except the New York area where a similar session was held several weeks ago.

"We have great faith in the business," Schwartz declared, "and nothing can stop us from going ahead. Television spurred us and we can live with it. This is a period of transition with the public more selective. Our job is to furnish and compete with entertainment they can get for free."

These remarks were at a luncheon in which the RKOers were joined by Cincy branch managers of film exchanges, the press and Councilman Walton Bachrach, pinch hitting for the mayor.

Stating that there will always be audiences for pictures and for downtown theatres, Schwartz brought out that RKO houses are now undergoing refurbishing for better comfort and projection.

Councilman Bachrach complimented the RKO Theatres progressive policy and credited its operations as "one of Cincinnati's greatest assets."

"RKO has done a terrific job in Cincinnati," he stated, "bringing people back to the heart of the city."

To keep the trend rolling, he said, the city in going ahead with building of downtown improvements, including an underground garage, and expressways.

"We hope to build downtown Cincinnati back to where it was years ago when SRO signs were out at the Albee and other RKO theatres," Bachrach said "Bring us good pictures and we'll pack your houses."

He saluted Joe Alexander, manager of RKO theatres in this area, as "Mr. Show Business of Cincinnati" and presented the key to the city to Schwartz, who acknowledged it as his first such recognition.

Assisting Schwartz in discussions at the morning and afternoon sesssions were Harry Mandel, vice president in charge of theatre operations; Matty Polon, chief film buyer; Lee Koken, in charge of concessions, and Blanche Livington, publicity and advertising assistant to Mandel.

* * *

Impoverished December?

December, traditionally one of the best release months of the year, will instead be one of the leanest, according to Theatre Owners of America.

TOA says its product release schedule shows 23 pictures for release in November and only 13 in December. Both figures, says the exhib group, show a slight improvement from the 21 and 12, respectively, in October, but that the total is far below the normal Christmas-New Year's offering.

January, says TOA, is a little better, with the film companies slating 15 films for release.

* * *

Survey of Promotion On

Motion Picture Assn., which sent out some 11,000 questionnaires for the Congress of Exhibitors, seeking to analyze exhib reaction to promotional tools provided them by the companies, so far has gotten back 2,000 forms.

An outside outfit probably will be retained to analyze the returns.

Allied Artists Up 134% on Quarter

Hollywood, Nov. 17.

Allied Artists ran up a gross income of $5,241,000 for the first quarter ended Sept. 26 of current fiscal year and a net profit of $652,600 for same period, both big enhancements over figures of corresponding quarters of 1958, it was disclosed by prexy Steve Broidy at annual stockholders meeting.

Gross reps 134% increase over last year's first-quarter $3,929,000, and net a 543% hike over 1958 first-quarter net of $120,200. No provision for Federal income taxes was made in either year because of prior year losses which were applicable as credits against first-quarter profits.

Following stockholders' session, board of directors authorized payment of the Dec. 15, 1959, quarterly dividend of 13¾ cents per share on the company's 5½% cumulative preferred stock, with payment to stockholders of record Dec. 3.

Directors elected for the coming year were Broidy, George D. Burrows, Sherrill Corwin, Roger Hurlock, W. Ray Johnston, Edward Morey, Paul Porzelt, Herman Rifkin and Norton V. Ritchey.

Vet Exploiteer

Terry Turner

has some views on exhibs who

'Buy The Campaign' And Never Mind Films' Merits

* * *

another Editorial Feature in the upcoming

54th Anniversary Number of VARIETY

Weather Double-X's Stunt; Fabian, Bob Marcucci In Long-Sleep Over Airport

Philadelphia, Nov. 17.

A fog which settled down over Los Angeles early Nov. 11 cast an even deeper pall upon Philadelphia, 3,000 miles to the east. 20th publicist Hal Marshall had worked up a split-second schedule for the triumphant hometown return of Fabian, star of Jerry Wald's "Hound Dog Man."

On the busy roster was a reception at City Hall, a luncheon at the Warwick for the crix and trade press; a mass reception at the Variety Club in the Bellevue Stratford for presentation to the industry; a midtown parade for the area's Fabian fan clubs, a national tv break on Dick Clark's "Bandstand"; a poptail party for high school editors; a premiere hullaballoo at the Fox Theatre, and a late night affair tossed by Chancellor Records at the Warwick.

Fabian and his manager, Bob Marcucci, got on a jet at midnight and dozed off. When they woke up it was daylight and they were still in L. A. Frantic telephoning caused Marshall to wipe out event after event on his early set-up.

With the help of a chartered plane at Idlewild, Fabian managed to get to Philadelphia at 6:30 p.m., in time to make an appearance before the kid editors. The film preem and the record company party went on as planned. Tommy Sands, Eileen Barton, Peter Palmer and Bobby Rydell joined Fabian in the hometown welcoming.

Stricter Fire Inspection

Burlington, Vt., Nov. 17.

More rigid inspection of theatres and other public buildings is expected here with the creation of a new Fire Prevention Bureau by the Burlington Fire Department.

First Deputy Fire Chief Frank A. Heron, who heads the new unit, will have a full-time assistant as well as the services of regular firemen who will serve the bureau on an alternating basis.

Plenty of 'New Faces'—But So What?

Exhibitors and the film companies are desperately seeking the magic formula which would catapult some of the current "new faces" into strong boxoffice personalities. The theme of new talent was an important and predominant subject at last week's Theatre Owners of America convention in Chicago. The topic is also a major one in the private conclaves of exhibitor leaders and film company toppers.

There's no dearth of "new faces." There's plenty of young talent around waiting to be pushed in the rarified air of stardom, but the question still remains of how this can be accomplished so that the newcomers mean something in terms of money at the boxoffice.

Ideas and suggestions were bandied about at the TOA meeting and similar discussions have been held in Hollwood and New York, but while everybody agrees that the industry desperately needs "new faces" nobody has yet come up with a plan of how this can be done quickly and successfully.

To be sure efforts are being made. The film companies are building up new stables of young hopefuls. Theatreowners, if the word of the American Congress of Exhibitors is to be taken at face value, are willing to support talent building programs. S. H. Fabian, chairman of the C. of E., went so far as to say that theatremen are ready to finance, subsidize and back up with playdates so-called "best effort" pictures aimed at introducing or exposing "new faces."

While these approaches may lend support to the overall "new faces" program, both exhibitors and distributors realize that more dramatic and concrete methods must be employed. Among the ideas discussed is an industry talent pool. In effect, promising young thesps would be signed by the pool to which each of the film companies would contribute funds. The young talent would be under contract to and would be paid by the pool. A company which wants to employ one of the youngsters for a particular picture would put in a request for the thesp's services similar to the manner in which titles are registered with the Motion Picture Assn. of America. The first company making a request would get the thesp's services. Those advocating the plan maintain that arrangements can be made if their are production delays or other complications. It's stressed that a talent pool would enable the youngsters to get a great deal more exposure in pictures than can be had now under the individual company contracts.

Exhibitors proposing the talent pool idea realize that the film companies would be reluctant to participate in such an arrangement and would be hesitant in giving up talent they helped to develop. Nevertheless, the idea is being discussed in the inner councils of exhibitors and distributors.

Also being weighed is a method whereby the graduates of important acting schools can be developed for motion pictures. This idea is somewhat vague at the moment, but exhibitors leaders are trying to work out a plan which they can present to the film companies so that joint action can be taken.

The interest in "new faces" was further evidenced by the appearance of some 28 young thesps at the TOA Chi meet. The object of course, was to expose these youngsters to exhibitors. However, the manner of presentation was so haphazard that many wondered if the effort and the expense was worthwhile. The "new faces" were given places on the dias at luncheons and the closing banquet. They were merely introduced and asked to say some innocuous words of welcome.

No effort was made to employ the industry's own product—motion pictures—to show film clips of the actors at work. Their photographs were spotted throughout the convention area and in the official program, but not attempt was made to establish some sort of rapport between these youngsters and the assembled exhibitors.

If exhibitors, it's felt, can get to know some of these young players better, it might perhaps prevent the theatremen from asking "who's in it?" when a salesman comes around peddling a picture with "new faces." There was a feeling that if a thaterman met some of the "new faces," he might be more inclined to play one of their pictures next time one is offered by a film company.

Many film company execs and exhibitors feel that a better job must first be done in selling the "new faces" to the industry itself before efforts are made to convince the public of their value.

Goldenson: AB-PT Chain Shrinking

Exhibition end of American Broadcasting-Paramount Theatres, now comprised of around 500 theatres, will be reduced to 350 to 400 houses, Leonard H. Goldenson, president of the corporation, told the New York Society of Security Analysts at a luncheon in Schwartz' Restaurant in downtown Manhattan Monday (16).

He said there's no timetable for the wholesale divestiture but the reasons for it are clear. It's the intention of AB-PT to drop any theatre situation that is found to be uneconomic. The marginal houses are going and greater attention will be given to the profitable, surviving locations.

The stock appraisers were further informed by Goldenson that AB-PT theatre business is continuing ahead of last year. He reported that the overall corporation is enjoying a substantially improved fourth quarter (fiscal operation is on a calendar basis) and, indeed, this period will bring record gross income.

The Par chain, when an affiliate of Paramount Pictures, was made up of 1,440 theatres across the country, about 1,000 of which were in partnership with local exhibitors in each territory, and the balance 100% owned. Industry anti-trust decree, in addition to directing the separation of theatres from production-distribution, also ordered the divorced exhibition company to reorganize in such a manner that its holdings would be reduced to 600 theatres, all 100% owned.

Thus, with its current operation of 500 locations, the company went substantially further than what the decree demanded—and will cut even more.

How's Biz?--Depends Who Replies

What's the state of the nation's boxoffice. The answers seem almost as varied commensurately as the number of persons asked the question.

A prominent independent producer recently said the entire market is off, with few exceptions. A major company v.p. said his pictures were doing all right but others were hurting. President of a large circuit passed along his theory that there are no such things as trends any more. He added, "the public will not buy pictures out of habit, but will select only individual films."

At hand now is market researcher Albert Sindlinger who offers a rosy picture. Attendance in September showed an increase of 16.3% over the same month a year ago and "October statistics" indicate that the upward trend in total motion picture theatre attendance may continue through the winter months ahead," he reported this week.

Significantly perhaps is another Sindlinger finding. The market analyst said his pollsters found that the audience for old features on television fell off 16.1% in September, as compared with a year ago.

September's average daily attendance at theatres was 8,200,000 adults (12 years and older). Average daily viewers of the vintage features on tv were counted at 28,800,000 adults, said Sindlinger.

Factor behind the upbeat in theatre business during the past September was the unusually warm weather, which benefitted drive-ins.

And although this was not stated by Sindlinger, it seems fairly clear that the features on tv are including more repeats as time goes on and this doubtless causes a drop in the ratings.

"SOLOMON and SHEBA"

SECOND WEEK EQUALS FIRST WEEK AND AGAIN A NEW HOUSE RECORD IS SET!

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THRU UA

Death of a Many-Splendored Showman

Bob O'Donnell Ran the Gamut From Vaude, Legit, Concert to Pix—Knew Distribution Problems

By GENE ARNEEL

Robert J. O'Donnell, who died in Dallas Nov. 10, knew all phases of the motion picture business. While being a leading exhibitor (v.p.-general manager of the 81-theatre Interstate Circuit Inc., Dallas), through the years he acquired intimate knowledge of production and distribution.

O'Donnell was one of the most ubiquitous figures of the show business world; he had the ability to "participate." He seemed a part of all industry endeavors and functions, seldom just an observer.. It was through his being on the scene so constantly that he came to know and appreciate the problems on the other side of the fence, i.e., production-distribution.

O'Donnell played hard. He was quick on the quip, but also serious. The latter obtained particularly with his concern for charities. He was a major force in Variety Clubs International, which he served as ringmaster. He was an officer and enthusiastic supporter of the Will Rogers Memorial Hospital in Saranac Lake, N.Y.

On the trade side he was recognized as a showman in the true sense. He knew his public and how to build programs to suit their tastes. His operation of theatres was no mechanical thing; his bills were carefully arranged, with numerous personal appearances by Hollywood talent when fitting and with solid campaigns.

If he drove a hard bargain in dealing with the film companies, and commented privately on some raw deals he was getting, O'Donnell nonetheless was reluctant to rap by name as done by others at trade association conclaves.

O'Donnell, at the age of 12, was a water boy in the Cole & Castle vaude house in Chicago where he was born. This was 1903. Within seven years he moved up to treasurer. A visit to New York in 1910 led to his becoming assistant treasurer of the Brooklyn Orpheum. O'Donnell later said he was "steered" into the job by a friend, "Little" Abe Levy. In 1912 he became manager of the Weber & Fields Music Hall (which later became the 44th Street Theatre) under vaude manager "Doc" Breed. O'Donnell had differences with the owners, the Shuberts, and he rejoined Percy Williams, operator of the Orpheum.

In 1917 O'Donnell was a booking agent, handling Madame Schumann-Heink, Belle Baker and others for the United Booking Office. Shortly after, he became manager of the Harlem Opera House with competition including Joseph R Vogel, then managing Loew's Victoria, and E. J. Mannix, manager of the Loew's Seventh Avenue. It was at this time that the man, who in later years was to be jocularly referred to as a "professional Texan," became a man about Broadway.

O'Donnell weaved in and out of picture-vaude situations until 1924 when he joined Karl Hoblitzelle in Texas Interstate. Hoblitzelle was, and still is, president of the circuit which is owned by United Paramount.

O'Donnell and Hoblitzelle remained together through the years except for a relatively brief period following Hoblitzelle's sellout to RKO. O'Donnell joined Sam Katz at Publix. Sime Silverman, founder of VARIETY, advised him to take the job and insisted that he ask for more money than he thought within reach. As it turned out O'Donnell received even more than Silverman had recommended.

But this was the bankruptcy-reorganization era, Hoblitzelle reacquired the theatres he had sold to RKO, Katz was out of a reorganizing Publix, and O'Donnell went back to Hoblitzelle.

O'Donnell entered Baylor Hospital Nov. 6 for an operation on an inner-chest cyst. This was successfully removed but his heart gave out and he died four days later—at 11:40 Tuesday night.

O'Donnell was a member of the Friars, the Lambs and was honored as Pioneer of the Year by the Motion Picture Pioneers. His widow, a brother and two sisters survive.

An O'Donnell Memorial?

Abe Montague, Columbia exec v.p., suggested to exhibitors at the Theatre Owners of America convention in Chicago last week the idea of a memorial building at the Will Rogers Memorial Hospital named for Robert J. O'Donnell. No details were given.

In Texas, many theatres across the state had their marquees lighted all day Saturday in tribute to the Chicago-born showman.

Federation Top Fests Include San Sebastian

Paris, Nov. 17.

Federation of International Film Producer Associations has decided to allow only four international "competitive" festivals next year that will be able to ask for unreleased features, that is unreleased in any but their country of origin.

These are Cannes, Berlin, San Sebastian and Venice. Most other fests will also be recognized as long as they adhere to FIAFP rules.

The next FIAFP meeting will take place in Turin, Italy, April 21-22, '60.

BIBO GIRDS TO PUSH 'EDEN' PAST CENSORS

Excelsior Pictures Corp., which is challenging court rulings against its nudist film, "Garden of Eden," in three states, took on another tribunal last week. Company prexy Walter Bibo disclosed that his attorneys will file an appeal with the Kansas State Supreme Court contesting a decision of Judge O. Q. Claflin III of the Wyandotte County Court.

Produced by Bibo, the picture was filmed in a Florida nudist camp. Excelsior currently has court actions underway in the hopes of upsetting rulings by the Virginia Board of Censors, the City of Detroit and the City of Chicago which have banned the film.

Meantime, Bibo points out that the Massachusetts Supreme Court, the New York Supreme Court and the Ohio Court of Appeals all have held that "Garden of Eden" is "neither obscene nor indecent." Color film was lensed about five years ago.

Preminger Buys 'Advise' Rights for 200G Down

Hollywood, Nov. 17.

Otto Preminger has sewed up the screen rights to Allen Drury's bestseller, "Advise and Consent," thus insuring against a repetition of the lengthy litigation he underwent on "Anatomy of a Murder," Ray Stark held a claim to dramatization via John van Druten's play based on book, in latter hassle.

Producer-director closed deal with Robert Fryer and Lawrence Carr, who have the stage rights to Drury book. Pair plan to stage "Advise" next season on Broadway. Picture cannot be released until two years after the legit preem.

Film rights were bought direct from author, who is the N.Y. Times' correspondent covering U. S. Senate. The price is reportedly $200,000 down, plus bonus payments based on the Broadway run, with a ceiling of $450,000.

'Porgy' Date Re-Set

Dallas, Nov. 17.

"Porgy and Bess" (Col) has a new date at the Esquire Theatre, now scheduled to open on Christmas Day instead of Dec. 30.

Since "Porgy and Bess" was filmed in the Todd-AO widescreen process, the Esquire will close down on Dec. 15 for the installation of this projection equipment.

POLICE CHIEF, ON OWN, RAIDS 'THE LOVERS'

San Francisco, Nov. 17.

Edward L. Schuman, operator of the 900-seat Heights Art Theatre in Cleveland (O.) Heights, says "we're not going to let a suburban police chief tell us what our audiences can see."

His comment came after he'd received a midnight Friday (13) phone call informing him that the Cleveland Heights police chief had closed the theatre, turning out 400 patrons, a few hours earlier because the film being played, "The Lovers," from France was "obscene."

Schuman, in Frisco for the TOA art house symposium being held in conjunction with the Frisco Film Festival, pointed out he and Louis Sher, of Columbus, run 15 Midwestern arties and that the French film already is playing in Memphis, Louisville, Toledo, Columbus and Champaign "without trouble at our houses."

"We bought 'The Lovers' from Dan Frankel, a serious-minded New York distributor, because it's a well-made, serious film from an important country. It's won acclaim throughout Europe and has received very unusual reviews in the U. S.

Schuman noted that, "unfortunately, the police chief seized our film on a weekend—otherwise we would have been in court the next morning seeking an injunction . . . the distributor's also sending his attorney for the injunction hearing."

Cops Make With Muscle

Cleveland, Nov. 17.

Police raided the Heights Art Theatre after inspecting the French-made "The Lovers," confiscated the print and arrested the manager on charges of exhibiting an "obscene" film last Friday (13).

Nico Jacobellis, supervisor of the Art house, was released on $100 bail and ordered to appear in court Monday (16). At that time the theatre's attorney, Bennet Kleinman, hoped to win an injunction and get another print of the controversial import which ran only two days before it was blitzed.

About 400 patrons had their money refunded. Theatre reopened the next day with the English-made "Green Man" and "Gold of Naples" from Italy, both censor-proof.

Since Ohio dropped its state censor board several years ago, all censorship actions are now in the hands of local police.

Attorney Kleinman, representing the defendent as well as theatre, said "there was no signed complaint against the picture that we know of. We know of no affidavit against it. This action seems to have originated entirely with the police. By seizing the film the police not only caused the Heights Art a substantial loss but they did not put up a bond to protect us if they are wrong."

Law officials said they received several telephoned complaints, apparently based on Ward Marsh's review in the Plain Dealer.

Theatre lost the first round in its fight to recover the print confiscated by the police. An injunction restraining the cops from interfering with performances also was sought.

Siding with police chief Edward F. Gaffney in Common Pleas Court, Judge J. J. P. Corrigan ruled it would be "practically unheard of for a court in a civil action to restrain police from carrying out normal police functions."

New French Play Set To Open in Germany

Wuerttemberg, Nov. 3.

The State Theatre here has an especially strong program for its 1959-60 winter season, with the opening next month of the world preem for Arthur Adamov's "Dead Souls," a few days before the play starts in Paris.

Calendar also includes "Oedipus," with staging by Wieland Wagner and with Gerhard Stolze from the East Berlin Opera singing the lead; the opera "Volpone," by Francis Burt, and "Cyrano de Bergerac." "The Moor of Paris," by Hans Dieter Schwarze, is also scheduled.

Prince's Grandeur, A Man's Smallness

Many-Sided Traits of Cecil B. DeMille Show In and Between the Lines of Autobiog

By FRED HIFT

In an epilogue to "Cecil B. DeMille Autobiography," Donald Hayne who edited the volume after DeMille's death early this year, repeats something he wrote the night before DeMille's funeral. It reads like this:

"He was human. He had faults, irritating smallnesses, blind spots, vanities—and a prince's grandeur and astonishing humilities. Famous . . . he was unknown to most, misunderstood by many, cordially disliked by some, beloved by those who knew him best. A man of unquenchable faith and hope and a courageous heart."

DeMille's autobiography (Prentice-Hall; 465 p., $5.95) proves that Hayne knew his subject well. It is a revealing, fascinating volume about a great picture maker who could also at times be a very small human being, a man convinced of his "call" to interpret the Bible on film, yet curiously defensive in the face of massive criticism of the way in which he accomplished his goal. Much has been written about the DeMille "legend" which really started when he got off a train at Flagstaff, Arizona, and decided to continue on to Los Angeles. A small decision at the time, but a fateful one and interestingly recorded in this book.

He Started Hollywood

In fact, the DeMille autobiography is quite a document on two levels. As a text book on DeMille the producer and director, it is crammed with inside facts, amusing anecdotes and historical footnotes on a career that spanned the era of the silents, sound and the widescreen. This, after all, is the man who was responsible for some of the cinematic "giants" like "The Ten Commandments," "Greatest Show on Earth," "Samson and Delilah," "Union Pacific," "The Crusades," "Sign of the Cross," "King of Kings," etc. He practically started Hollywood with "The Squaw Man" back in 1913.

DeMille can be dryly amusing, witty, even cynical. From these pages emerges the impression he always gave to outsiders—the fatherly, all-knowing image, the devout man with "a mission" to supply uplifting entertainment. During his life, DeMille, who drew so much of his subject matter from the Bible (and coined millions doing it) strikes out against those who long condemned him for his approach to Biblical subjects.

"I am sometimes accused of gingering up the Bible with large and lavish infusions of sex and violence," he writes. "I can only wonder if my accusers have ever read certain parts of the Bible. If they have, they must have read them through that stained-glass telescope which centuries of tradition and form have put between us and the men and women of flesh and blood who lived and wrote the Bible. Clothing them in what we think is reverence, we have too often stripped the men and women of the Bible of their humanity."

No mention here of his well-developed showmanship instincts, which must have taught him over the years that the public will go for sex and violence in any form—even the Bible—but maybe that's asking too much.

Ego and Politics

Although there have been other books on DeMille, none are quite (and as unintentionally) revealing as his autobiography. A man writing about himself, his life, and his views, is bound to come down to essentials. Not all of what DeMille reveals of himself is pleasant or admirable. The between-the-lines reader will be struck by the narrow provincialism of his views, by his bitterness towards critics, his political obsessions, his inflated ego, and his general attitude towards his staff.

The Commie angle is interesting, because DeMille doesn't tell the whole story. He brings it up primarily in connection with that famous incident involving his emceeship of the Lux Radio Theater and the American Federation of Radio Artists which wanted to assess him $1 (along with the rest of the membership) to fight a California State proposition to abolish the closed shop. DeMille lost out on that issue, though he relates with pride that his late and much-admired friend, Sen. Robert Taft, told him that, had it not been for this issue, the Taft-Hartley law probably wouldn't have been passed. And DeMille went on from there to found his DeMille Foundation for Political Freedom which, as he himself admits, also drew a lot of crackpots of anti-semitic and fascistic hue.

But significant in his reference to his defeat by AFRA. He quotes Louis Budenz as saying: "We never could get Fulton Lewis; but we got you" and notes bitterly that "Communists always score their best victories when non-Communists do their work for them."

(What DeMille doesn't mention, but Phil Koury did in his recent volume on him, is that DeMille suspected there was a worldwide Red conspiracy to defeat his pictures. He had his staff check all adverse reviews on "Samson and Delilah" and investigate the political attitudes of the critics involved.)

DeMille, while surrounded by a devoted coterie of aides, nevertheless must have known that he was a difficult man to live with. In his book he says he hates sycophants and notes: "I have no use for yes-men. I have never understood why anyone should be paid a salary for giving back to me my own thoughts." But, he goes on, "I can see how the DeMille yes-man legend may have grown up. I have not much use for no-men either; by which I mean people who cannot admit that they are ever wrong." Since, in the DeMille circle, the question of who was right or wrong was pretty much up to "the boss," it's not difficult to divine that yea or nay, DeMille hardly made an ideal employer.

There are some genuinely touching moments in the book when the crust of the "great man" softens and the human being emerges. Even so, there is not a mention of Agnes DeMille in the entire volume and DeMille's relationships appear to generally lack warmth. Hayne has done an excellent editing job and the DeMille autobiography is one of those volumes that none who is interested in film and its history can afford to have missing from their shelves.

Eastman Kodak Chips In $100,000 For Oscarcast

Eastman Kodak Company in Rochester last week came to the aid of the motion picture industry. It agreed to chip in $100,000 towards the sponsorship of the Academy Awards telecast in 1960.

The Motion Picture Assn. of America early had made up its mind to pick up the industry's option for the telecast on NBC. However, there was considerable confusion, in the light of Universal's continuing refusal to pick up its share, how the $800,000 cost of the show was to be divided.

Universal for two years running, i.e. in 1957 and 1958, contributed $50,000 towards the show. This was an arbitrary figure. The other companies each chipped in one-sixth of one percent towards footing the bill. Even so, with U's $50,000 in the till, the show last year ran up an $80,000 deficit. Of the $800,000, a $150,000 goes to the Acamedy. Rest pays for the show, time, etc. Unless economies can be made, the companies will face a small deficit even with the EK conrtibution.

It's understood that there's been talk of "cutting corners," but that it won't be possible to trim more than $50,000 at the most from the budget of the 90-minute show. There now appears no likelihood of any coin being contributed by exhibitors at all. EK fund won't affect the format of the show or the essential quality of "industry" sponsorship.

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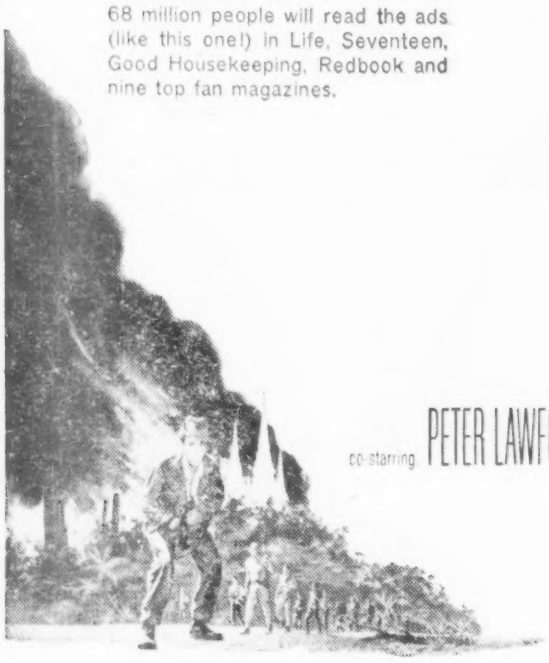

METRO-GOLDWYN-MAYER Presents

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"NEVER SO FEW"

co-starring PETER LAWFORD STEVE McQUEEN RICHARD JOHNSON PAUL HENREID BRIAN DONLEVY DEAN JONES

Screen Play by MILLARD KAUFMAN Based On the Novel by TOM T. CHAMALES Directed by JOHN STURGES Produced by EDMUND GRAINGER

Logic: No Product, No B.O.

Chicago, Nov. 17.

Moans of how poor theatre business is at the present moment echoed through the corridors of the Sherman Hotel in Chicago at the Theatre Owners of America convention last week.

Except for Universal's "Pillow Talk," not a single other current picture is showing any sign of life, it was maintained.

The fault, most exhibitors agreed, was the failure of the film companies to release any important pictures at this time of the year. "Pillow Talk," it was stated, had the field to itself and, as a result, was chalking up hefty returns.

Ernest G. Stellings, former TOA prexy, contended that if the other film companies had released important product, it would have helped to build up a momentum that would bring about renewed interest in motion pictures. With only one picture of consequence available, the patron's interest lags if a suitable continuity does not exist, Stellings maintained.

Inside Stuff—Pictures

A Reginan who recalls the time he knocked Victor McLaglen "flatter than a cucumber" is Howard O. (Tare) Rennebohm, a yet Canadian stagehand. Now retired, he was working backstage in the old Regina Theatre when McLaglen and a brother were in vaude, boxing and doing athletic poses.

Hearing that Rennebohm was fairly handy with the gloves, McLaglen persuaded the husky youth to join him in a friendly bout for the entertainment of the vaude performers and backstage staff.

"He got a little mad when I made him miss a few punches, so he started to slap me around a little," Rennebohm recalls. "Every time he hit me, he'd turn around to tell the troupers what kind of a punch he had used.

"I waited for an opening and lifted one from the floor to his chin and knocked him flat. Then I headed for the exit, with him yelling 'come back, you little ————.'

"I was scared he'd kill me, but I finally went back to see him later in the day. He said I'd hit him a real good one, and we became friendly after that."

The already widely-diversified Glen Alden Corp., which consistently holds a spotlight in Wall Street stock trading, is now rumored to be on the make for not one but several other companies which would be tucked into the Alden corporate fold. The buzz downtown is that Alden, which is headed by Albert A. List (he acquired RKO Theatres from Howard Hughes), is talking a get-together with six different corporations and figures to wind up with perhaps three of them.

Regardless of the outcome, the fact remains that Alden is attracting continued investor interest. Over 150,000 shares of this company's stock exchanged hands last week.

While Alden's List seems to be moving in many diversified directions, both Paramount and Loew's Theatres don't seem to be getting any place with their diversification hopes. Some time ago both outfits said they wanted to acquire other businesses. Eugene Picker, president of the Loew's chain, stated his company is still looking. Paramount hasn't said anything since last spring when Par president Barney Balaban announced intentions of branching out beyond show business.

Uniespana, group of Spain's film producers, has not yet been notified of Government and Motion Picture Export Assn. plans for a Spanish Film Week in New York next year, but the producer organization does meanwhile have plans of its own for a series of film weeks in Latin America.

First of four Spanish Film Weeks will be launched in January at the Buenos Aires resort city, Mar de Plata. Followup fetes during the same month will be held at Ponte de Este in Uruguay and Villa del Mar in Chile. During the first 15 days of February, the film week roadshow will travel to Mexico where the conquistadores will unspool a dozen of Spain's most successful, recent product in four principal cities—Mexico City, Guadalajara, Mönterey and Puebla.

Total cost of junket, to include eight screen actresses, Uniespana topper David Jato and another producer, will cost over 1,000,000 pesetas ($16,500). Local costs in Argentina and Mexico will be met by producer groups there in exchange for which Uniespana will foot Spanish costs for Argentine and Mexican Film Weeks in Madrid.

The industry switch to independent production keeps sprouting new and sometimes important problems for the distributors. Getting major attention now, more so than ever, is the pitch by the indie film-maker for release of his picture at a choice time — say, at the peak of the summer or over holiday periods.

Distribs can't always oblige, naturally, and therein lies the rub. Distribs want to space out their product over all 12 months of the year. For one thing it just wouldn't do for a company to be overworked with product a few months a year and idle the rest. Also, this would play havoc with the market.

Solution seems to be in compromise arrangements. Under these an indie producer accepts an off-season release for his newest picture but with the distributor stipulating that this same producer's next offering will be marketed at a more desirable time.

A new Soviet comedy with an anti-Tarzan slant has made the headlines in Moscow, reports George Katznelson, VARIETY's Moscow correspondent. Picture, shot by Mosfilm studio under the title "The Other Side of the Rainbow," was lensed in Moscow and on location in the Caucasian mountains. Involving the "Tapi," a fictitious man-eating tribe of snowmen living high up in the mountains, this isn't much of a story and it's got a "B" plot. Soviet Culture, which speaks for the Culture Ministry, observes that the film takes up the cudgels against Tarzan by making fun of him. Igor Ilyinsky, Russia's favorite comedian, is starred. Tarzan pix used to be popular among the Soviets before the war. Since then, Russian zoot-suiters have become known here as "Tarzan" boys.

Close community ties, especially with women who "control the nation's purse strings," will be urged on exhibs by Margaret G. Twyman. Community relations director for Motion Picture Assn. of America. Theatremen must seize every chance to impress themselves as responsible, community-minded businessmen, she said.

Mrs. Twyman is stressing greater exhib sensitivity to distaff attitudes such as their keen awareness of theatre "atmosphere" decor, restroom cleanliness, seat-comfort etc. that femmes are price conscious for themselves and family and that they are easily offended by "bad taste" in advertising and promotion, are other points made by Mrs. Twyman.

Britain's largest selling daily newspaper, the London Daily Mirror, gave a remarkable plug to "Ben-Hur," the Metro film, in its issue of Nov. 13. The Mirror devoted its full front page and center spread to four dramatic stills from the film which is to have its European premiere on Dec. 16. The coverage was angled on "The Face That Is Never Seen," that of Jesus Christ.

10-Year Stock Options For Loew Chain Echelon Before Stockholders Dec. 10

Stockholders of Loew's Theatres will be asked to approve stock options for a total of 85,000 shares for key executives of the company. The okay of the investors will be sought at the theatre chain's first annual stockholders meeting on Dec. 10. This will be the company's first solo stockholder session since it was officially separated from Loew's Inc.-Metro.

Options, which have been approved by the board of directors, were requested for Eugene Picker, president, 50,000 shares; John F. Murphy, executive v.p., 15,000 shares; Ernest Emerling, pub-ad veepee, 5,000 shares; Arthur M. Tolchin, v.p. in charge of Radio Station WMGM, 5,000 shares; Archie Weltman, secretary and general counsel, 5,000 shares, and Jacob Stillman, treasurer, 5,000 shares.

All of the options were granted by the board under an agreement dated June 23, 1959 and are exercisable for a period of 10 years from the date of granting. The option price is $13.25 per share, being not less than 95% of the mean of the high and low prices at which the company's common shares were traded on the N. Y. Stock Exchange on that date.

Each optionee, according to the agreement, is required to remain in the service of the company for a period of at least three years from the date on which the option is granted. It's stated that no option will be granted an employee who has reached the age of 60. The company has reserved for issue upon the exercise of the options 130,000 shares, representing less than 5% of the issued and outstanding stock.

Stockholders will also be asked to vote on a resolution asking for cumulative voting for directors. This resolution was introduced on the insistence of stockholders Lewis D. Gilbert and John J. Gilbert. The management has recommended that the proposal be defeated on the ground that it will serve no useful purpose.

Proxy statement, sent to stockholders this week, lists the salaries of the key executives as follows: Leopold Friedman, chairman of the board, $106,200; Picker, $78,000; Murphy, $57,200; Tolchin, $57,200. Under his employment contract, Tolchin also receives a share of the annual net profits of the radio station.

Columbia Not Skeered Of Adult Themes, Lazarus Tells Cincy Theatremen

Cincinnati, Nov. 17.

There will be no restriction as to the type of subject matter that Columbia will convert into motion pictures, v.p. Paul N. Lazarus Jr. told an exhibitor group here yesterday (Mon.).

"Columbia has demonstrated on many occasions," he said, "that it is not afraid to tackle controversial subjects. In fact, our scheduled productions include several films on topics never before dealt with on the screen."

Lazarus' talk to exhibitors in this territory was the third in a series of meetings with theatremen at which Col execs are pitching 1960 as "the year of the big C."

Despite Col's willingness to tackle controversial subjects, the Col exec indicated, however, that all films would be handled with impeccable taste. "We will only make deals with producers who we are confident will observe the limits of propriety," he said. "And you can be certain that our product will be merchandised in good taste."

This, he added, was the key to the whole problem of censorship. "No matter how provocative the subject, if it is handled with good taste, the public will accept it. It's not what you say, but how you say it," he noted.

Conceding that there may be only a thin line between good and bad taste, Lazarus called it the responsibility of everyone in the industry — producers, distributors and exhibitors—to stay within bounds. "Self-regulation is a vital part of our drive to win and keep public disapproval or censorship if we all sincerely cooperate in regulating ourselves."

On the subject of Col's program, Lazarus said that the company's schedule of three big films a month was "just the beginning of a continual flow of product to the nation's theatres."

Legion Theatrical Post Elects

Boston, Nov. 17.

Lt. A. Vernon Macaulay Post, theatrical post of the American Legion, has elected new officers: Paul J. Cavicchi Jr., commander; Mark Burston, senior vicecommander; Oscar W. Valli, junior vicecommander; Bill Dooley, adjutant; Joseph Kanton, financial officer; Cyril McGerigle, chaplain; Paul D. Nee, sergeant at arms.

Executive committee comprises Abe Barry, Eddie Dobkin, Al Goldman, Al Kenney, Patrick Healey and Al Thompson. Service officers are Abe Barry and Ernest Price.

'Room' 19th Week & Peak At Dual-Elgin, Ottawa

Ottawa, Nov. 17.

"Room at the Top" into its 19th week at the Dual Elgin theatres here, has set a record for the house. Manager Ernie Warren expects it to go another three weeks at least.

Previous record was a 17-week run of "Wee Geordie."

Actors' TV Melon At $4,568,375

Hollywood, Nov. 17.

Screen Actors Guild distributed television residuals totalling $4,568,375 during the year ended Oct. 31, treasurer George Chandler reported at the Guild's annual membership meeting here last night (Mon.).

Record melon is larger than the current annual earnings of any tv production company and surpasses the earnings of several major studios as well.

It was also disclosed at the meeting that Warners will pay more than $21,000 for contract violations of the meal period provisions in its television division plus other sums for rest period violations.

McLendons' Unveil New House in Dallas Suburb

Dallas, Nov. 17.

Preston Royal Theatre, first new motion picture house here in 12 years, has opened with world premiere of the foreign-made "The House of Intrigue," with Curt Jurgens and Dawn Addams.

New theatre, located in suburban Preston Royal shopping center, was built by Barton R. and Gordon McLendon, heads of the Tri-State Theatres chain, headquartered here, which includes the local Casa Lindwa. The Preston Royal, a 1,000-seater (with all seats on one floor), has 70m super-widescreen equipment, although "Intrigue" is in 35m width. It is the first local exhib house specifically designed for widescreen process, four others having been remodeled to accommodate 70m equipment.

Manager is Joe Jones, who came here from Honey Grove, Tex., where he managed a McLendon house which was destroyed by fire and is not being rebuilt. New Preston Royal permits smoking in any seat.

Alec Guinness With Col for 5

Columbia has signed a four-picture non-exclusive deal with Sir Alec Guinness. The agreement calls for Guinness' services solely as a performer and does not provide for the financing of projects to be made by a production company headed by Guinness.

No stipulation has been made as to the time when the films will be produced, but it covers a period of five years. So far Columbia has no specific film in mind for Guinness, but it is on the prowl for properties that would suit him. Guinness was in New York last week to sign the contract. He returns to London shortly to begin rehearsals for a Terence Rattigan play about Lawrence of Arabia which is being produced by H. M. Tennant's.

The play commitment will prevent Guinness from appearing in Col project until the end of 1960, with the resulting production being released some time in 1961. The contract is Guinness first multiple deal with an American film company although he has appeared in individual pictures. His association with Col stems back to company's release of the British film, "The Prisoner." He also appeared in "Bridge on the River Kwai" and the still-to-be-released "Our Man in Havana," both of which Col financed.

Guinness still owns two pictures to a firm headed by Robert Dowling, prexy of City Investment Co. This arrangement stems from a Dowling partnership with the late Sir Alexander Korda, to whom Guinness had been under contract. The British actor said he did not know when he would fulfill the two-picture commitment.

Parker, Tokyo-Based, on 'Location' In States; Shirley MacLaine to Star

Hollywood, Nov. 17.

Steve Parker Productions will become one of the first independent film companies based outside the United States to location inside the original 48. American filming will be an integral part of the Tokyo-based firm's five-picture slate, it was revealed here by prexy Steve Parker.

Schedule, which figures to entail $7,000,000 over the next five years, will be launched next September with "My Geisha," original screenplay by Norman Krasna, which will star Parker's wife, Shirley MacLaine, and will be released by Paramount. It will be filmed both in Japan and the United States and fulfills Parker's one-picture deal with Paramount.

The other four properties will be filmed independently, and Parker will negotiate for major studio distribution. Two of the four will be co-productions with Japanese companies, and one of the four will star Miss MacLaine.

Following "Geisha" on Parker's schedule will be "If Chance a Stranger," Robert Halliburton novel which tells of a British officer taken in by a Japanese family. Both English and Japanese versions will be filmed, and a Japanese screenwriter currently is penning the scripts.

Biggest of the four productions to follow the Paramount pic will be a biofilm of Manjiro, the man whom Japanese feel "discovered" America. This screenplay also is in preparation, and the producer noted Krasna likely will work on the project, which will include American lensing. Other two pix will be based on "Akiko," novel by Richard Barret, and "Sun and Moon," a novel by Vincent Gowen. Latter property describes a British customs officer who lives as a Chinese Mandarin.

In addition to the feature film slate, Parker's $2,000,000-a-year company is preparing two color tape television specials, "Show Business Japan" and "Show Business Southeast Asis," for United States viewing. Both specials are definite, he said, and he's now negotiating with the networks on the projects. Shows will be half tape, half live, with Parker to send over several Far East variety acts for the live portions. "Southeast Asia" will be ready for February viewing, and "Japan" will air in the late spring.

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TELEPHONE: GERRARD 7766 TELEGRAMS: CENTFOX, LONDON CABLES: CENTFOX, LONDON

3rd November, 1959.

J.G. Minter Esq.,
Renown Pictures Corporation Ltd.,
58 Wardour Street,
London, W.1.

Dear George,

I do not have to tell you what a wonderful four week run we had with your film "THE ROUGH AND THE SMOOTH" at the Rialto. I only wish we could have run it longer, but you know we could not do so because we had to open with one of our own programmes to clear the release date.

However, I am sure the following facts will interest you:-

The first Saturday and Sunday takings were the highest ever recorded for a first weekend.

The takings for the second Saturday and Sunday exceeded the first Saturday and Sunday by £73.

The takings for the third Saturday and Sunday exceeded the first Saturday and Sunday by £17.

The takings for the fourth Saturday and Sunday were the highest ever recorded at the Rialto since we took the theatre over, beating the previous best Saturday/Sunday takings by £109.

Saturday October 24th, the takings were the best ever at the Rialto since we took the theatre over.

As I told you, if there is any possibility of putting this film into the Rialto again, we shall most certainly do so.

Kindest regards,

Yours sincerely,

J. PATTINSON.

JP.mhg.

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Cable Address: "RENOWNPIC NEW YORK"

Amusement Stock Quotations

Week Ended Tues. (17)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	78	22⅜	20½	22	+1⅜
33⅜	20½	Am Br-Par Th	‡192	31⅞	29½	30⅜	—1
117¾	61¼	Ampex	538	117¾	105½	115	+10¾
48¾	35	CBS	202	42⅝	40⅝	41⅝	+ ¾
24½	16¾	Col Pix	14	17¼	16½	16½	— ⅜
21¼	17	Decca	65	18	17½	17¾	— ⅜
59½	32½	Disney	77	37¾	35¾	36⅛	—1⅜
100⅞	75	Eastman Kdk	256	100⅞	96¾	98	+1¼
12¼	6½	EMI	5825	12¼	10	11½	+1⅝
29¾	13⅛	Glen Alden	1479	28⅞	26¾	27¾	— ¼
37	27¾	Loew's Inc.	183	33⅝	31⅞	33⅝	+1½
17¼	10½	Loew's Thea.	211	14⅜	13⅞	14⅛	+ ¼
14⅜	9⅞	Nat. Thea.	643	14⅛	12½	13⅛	—1⅛
50⅞	42	Paramount	38	47½	45⅛	47	— ¼
36¾	21	Philco	1003	28¾	24⅜	28⅛	+3¾
158¾	96¼	Polaroid	167	155¾	146½	148¾	—4¾
71	43⅛	RCA	761	67⅜	64⅝	65	+ ¼
11⅞	8⅜	Republic	133	8¼	7¾	8	— ⅜
14⅞	13	Rep., pfd.	19	13	12¼	13	..
40⅞	18	Stanley War.	85	39½	37	38¼	—1¼
33½	24½	Storer	14	31⅜	31	31⅜	+ ⅜
43½	30⅛	20th-Fox	138	31	29⅛	29⅜	—1⅜
29⅞	25½	Univ. Pix	4	26½	25½	26½	+ ½
84	72	Univ., pfd.	†220	74⅜	73½	71	—4
32¼	24⅜	United Artists	80	26¾	25⅛	26⅛	— ¾
50	24¾	Warner Bros.	43	44⅝	44⅜	43¾	— ¾
136¾	87¼	Zenith	515	120⅜	114	114¾	— ½
		American Stock Exchange					
5⅜	3⅞	Allied Artists	381	5¼	4½	4¾	+ ¼
11¾	8½	All'd Art., pfd.	62	11¼	9¾	10⅝	+ ⅝
12½	6	Buckeye Corp	16	6¾	6⅝	6¾	— ¼
7	2⅛	Cinerama Inc.	159	3¾	3½	3½	— ¼
29⅞	14	Desilu Prods.	88	16¼	14¾	14¾	—1⅞
9⅞	6	DuMont Lab.	174	8¾	8	8¼	— ⅛
9¾	5⅝	Filmways	28	5⅞	5⅜	5⅜	— ¼
3	1½	Guild Films	196	1⅝	1½	1⅝	..
10¼	7⅝	Nat'l Telefilm	132	9⅜	9⅛	9⅜	+ ¼
10¾	4¾	Skiatron	940	7	4¾	6⅜	+1⅜
9⅞	5⅝	Technicolor	231	7⅜	6⅜	6⅝	+ ¼
7⅞	3¼	Tele Indus	61	4⅝	3⅝	4⅝	+ ½
22½	9	Teleprompter	20	12⅝	11⅝	11¾	— ⅞
14⅞	7	Trans-Lux	20	11⅛	10½	11	— ¼

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1 9/16	1¾	..
Cinerama Prod.	2⅝	2⅞	..
King Bros.	1¾	2	..
Magna Theatre	2⅞	3⅛	+ ⅛
Metropolitan Broadcasting	17½	18	— ¼
MCA Inc.	29	29¾	+3
Scranton Corp.	2	4	..
Sterling Television	1⅝	1⅞	..
U. A. Theatres	9¼	9½	— ⅛

* Week Ended Monday (16).
† Actual Volume.
‡ Ex-dividend.
(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Pix Patsy in Sinful World

Continued from page 1

ated by their delving deeply into various aspects of entertainment."

As for "payola" in the music business, sure, bad stuff. But the payola of the lobbyists in Congress's own bailiwick makes the song-plug racket small peanuts. And how's your oil depletion allowance account?

Colbert believes the motion picture industry has been the recent publicity patsy of pressure groups "who are afraid to face the fact that where morals really fall down is in the discreet sanctity of the American home." Film morals are an easy and obvious target, the producer said, even if not a correct one. "And what these easy-out people want is for Hollywood to give them a reflection of themselves that does not exist."

The Daystar prexy, in noting that newspapers are the first to feel pressure from local groups, said editors find it easier to satisfy these pressures by altering film advertisements rather than their own editorial content.

The entertainment industry has opened its doors to young people because we're serious about our work, and I don't believe the young people are going to sit back and allow the industry to be the patsy," Colbert said. "What jars me most of all is the implication that we're an industry without a conscience, a statement that couldn't be further from the truth." He advocated that with this conscience and with the organizations the entertainment business has set up—MPAA in films and NAB in tv—a counter-attack be launched to fight any "self-serving attempt to discredit it."

Colbert cites many examples of positive, moral contributions which the entertainment media have made to the American public, to its government and to the world. "What about 20th's making pictures like 'The Ox-Bow Incident,' 'Pinky,' and "Gentlemen's Agreement' at a time before it was fashionable to explore the subject of prejudice! What about the personalities who are the first called upon and the first to participate in benefits and fund-raising campaigns! What about the entertainment industry that, when diplomats between countries found it difficult to communicate, were able to achieve positive results!"

The contributions far outweigh the problems, Colbert declared, "and what problems do remain are well within the industry's means to handle."

MPLS. VARIETY TENT NAMES 11 DIRECTORS

Minneapolis, Nov. 17.

At its annual election Northwest Variety club, Tent No. 10, chose Tom Burke, H. J. Chapman, Shelly Grengs, Gilbert Nathanson, Don O'Brien, Don Palmquist, Eddie Schwartz, Don Schwartz, Bob Karatz, Charles Winchell and Byron Shapiro as directors. The first seven were re-elected. There also will serve on the new board, the immediate past five Chief Barkers—Joe Podoloff, S. E. Heller, LeRoy J. Miller, Bennie Berger and John Branton.

Nathanson and Heller were elected delegates to the Variety Clubs International. Directors are meeting this week to choose the 1960 Chief Barker. Having served two terms, Podoloff steps out.

It was announced that Northwest Variety club has raised over $1,000,000 for its heart hospital on the Minnesota U. campus.

Whitman Takes Up 3,200

William F. Whitman, secretary of Glen Alden Corp., has exercised an option to purchase 3,200 shares of the outfit's common stock.

He now has a direct ownership of 5,125 shares.

Briefs From The Lots

Hollywood, Nov 17.

Paramount inked British producer **Ivan Foxwell** to a multi film deal, to start early next year . . . **Ricardo Montalban** joins star lineup of Columbia Pictures' "Let No Man Write My Epitaph," with **Burl Ives, Shelley Winters, James Darren** and **Jean Seberg** . . . **Bud Boetticher** and **Karen Steele** partnered in buy of "Malihini," Hawaiian yarn written by **Robert Bren** and **Glades Atwater**, with Boetticher to produce and direct . . . **Red Buttons** and **Dina Merrill** with **James Mason** and **Louis Jourdan** in United Artists release, "Brotherhood of Evil," produced by **Howard Beck** and **Lester Braunstein** and directed by **Robert Parrish** . . . **Arthur O'Connell** set with **Glenn Ford** and **Maria Schell** in **Edmund Grainger's** Metro production, "Cimarron."

Bert I. Gordon closed deal with United Artists to finance and release "The Boy and the Pirates," skedded to carry $1,000,000 budget and for which producer is seeking **Cyril Ritchard** for role of Blackbeard . . . **James Mason** inked by producer **Howard Beck** as head of the Mafia in "Brotherhood of Evil," to roll middle of month under direction of **David Miller** for UA release . . . **Paul Gregory** checked into Metro to prep his initial production, **Mackinlay Kantor's** "God and My Country."

Benedict Bogeaus, next to do "The Gold Bug" as an indie, registered "The Feds vs. Gangland" and "The Notorious 21" with MPAA . . . Associated Producers Inc., **Robert Lippert** outfit which turns out low and moderate budget films for 20th-Fox release, given green light by 20th to do "The Big Show," to be lensed in Germany, as company's most ambitious project to date . . . **George Sidney** borrowed **Andre Previn** from Metro to write original score for "Who Was That Lady?" indie produced for Columbia Pictures release . . . "The Angry Red Planet" is final tab for **Sid Pink-Norman Maurer** production made under title of "Invasion of Mars" . . . **Richard Egan** joins **Paul Newman** and **Joanne Woodward** in star lineup of 20th-Fox' "From the Terrace."

James Clavell's first indie for Paramount under new producer pact will be "Walt Like a Dragon," retabbed from "East Wind, West Wind," original by **Clavell** and **Dan Mainwaring** . . . **Martha Hyer** will do title role in William Dieterle's "Mistress of the World," rolling in Berlin . . . **Richard Breen** scripting "Goodbye, Charlie," **George Axelrod** comedy which **George Cukor** will produce-direct for 20th- Fox . . . **Nancy Kovack**, N.Y. stage-tv actress, screen bows in Richard Quine's "Strangers When We Meet," for Columbia Pictures release . . . 20th-Fox reopened **Barrie Chase** for another year . . . **Eduard Franz** into **Sam Engel's** "The Story of Ruth," at 20th . . . Warner Bros., with "Yellowstone Kelly" in release, protested Paramount's MPAA registration of "Yellowstone Quake."

Mark Robson acquired film rights to **Benjamin Appel** novel, "The Raw Edge" . . . **Anne Baxter** joins star lineup of Metro's "Cimarron" . . . Columbia Pictures registered "The Exile" with MPAA as title for an upcoming **Stanley Donen** production . . . **Charles Schneer** also registered "The Gentleman of China" for a Col release . . . **James Clavell** signed **Jack Lord** to head cast of his Paramount indie, "Walk Like a Dragon" . . . **Robert Dix** portrays **Frank James** in Associated Producers' "Young Jesse James" . . . **Judy Canova** into **Samuel Goldwyn Jr.'s** "The Adventures of Huckleberry Finn."

Sues Latchis Theatres On Estate Settlement

Burlington, Vt., Nov. 17.

Mrs. Edith C. Latchis of Leominster, Mass., has filed an $85,000 suit in U. S. District Court here against the Latchis Corp. and D. Latchis and Sons Inc., of Brattleboro, on behalf of herself and her four children, in connection with settlement of the estate of her late husband, Emanuel D. Latchis.

She seeks to recover the money on four notes that she claims were executed by various Latchis firms on Sept. 23, 1953.

Mrs. Latchis claims the Latchis Corp. is the parent organization of D. Latchis Inc., and Latchis Theatres of Keene (N. H.), Inc. Her husband was one of the heirs of Demetrius Latchis.

Europeans Toy With Do-It-Yourself Openings of Their Films in N.Y.

European producers, never quite satisfied with the deals offered them in the States, are again showing signs of wanting to open pictures in New York themselves, Edward L. Kingsley, prez of Kingsley-International, reported last week.

In Kingsley's opinion, such a policy constitutes a mistake, and he pointed to several prior examples—"Don Camillo," "Wages of Fear" and others—which tried it and lost.

"There is a lot of delicate work to be done before a picture can open," Kingsley, who's tied up with Columbia, said. "This is really the critical period. The rest is more or less mechanical. But if the film is mishandled at that sensitive moment of opening, that's the end."

Still, there apparently are European producers who don't feel that way. Involved mostly are men who have set a high price on their product and who are unable to get it. The risk taken by a producer in arranging a N.Y. firstrun on his own are considerable, though the rewards—in the case of a hit—could be gratifying. The N.Y. opening, which is so very dependent on the critics, then determines the sales price. In a couple of cases, where fairly high offers had been made but rejected by the producers, the N.Y. firstrun results dropped the price to virtually zero.

On the other hand, in the event of a hit, the producer's gamble could pay off in a very big way. One very recent example was "Aren't We Wonderful" at the Plaza, N.Y. Picture didn't get the notices it deserved. Had it been acclaimed, its rep could have written his own ticket with any distributor.

Fowl By-Play

Hartford, Nov. 17.

After 52 years in show business, manager Jack Sanson of the downtown Strand last week saw something new.

Someone smuggled a duo of white chickens into his house and let them escape. He pleads not guilty to a publicity charge. Didn't fit current "Big Fisherman" (BV).

By the time he and his aides captured the fowl from the orchestra section—where they had ensconced themselves—the house was in an uproar.

Par '48 Consent Still U.S. Model, Bicks Tells TOA

Chicago, Nov. 17.

As foretold, Dept. of Justice will brook no basic alterations of the Paramount consent decrees for the present. Its policy, however, is flexible, last week's TOA confab was advised, and the Government is willing to entertain suggestions leading to more realistic enforcement of the 1948 rulings.

This posture of pliancy was the olive branch held out to exhibs by Robert A. Bicks, acting assistant in the Attorney-General's antitrust division .In so many words—and they were brief, owing to a tight schedule that rushed him in and out of Chicago—Bicks echoed a D. of J. spokesman who prior to the Chi powow routed the notion that decree modifications were being mulled. "From time to time," he said, "we have met with people from the industry to talk over modifications. But we can't see where any important changes are necessary now."

The Bicks speech, an extemporized synopsis of the Government's position, was, but naturally, disappointing to the theatremen. But equally disappointing was their politeness—the failure to pose any questions to the speaker even though he made a point of inviting queries several times in his talk.

Bicks pegged his remarks to a recent letter to the Dept. from Herman Levy, TOA counsel, which suggested decree weaknesses in light of current conditions in the industry. Bicks, after ruling out modifications for the nonce, at least, did acknowledge Levy had some justification. In some areas, he said, decree enforcement hasn't been entirely realistic. Attorney General has been especially "remiss," he stated, in the area of theatre mergers, chiefly in small communities where a circuit-indie wedding would obviously not inhibit competition simply because there isn't enough business to carve up.

Another sector which may be ripe for adjustments, he said, is competitive bidding. But while he conceded reappraisals are "in order," Bicks cautioned the exhibs against placing all their woes at the Attorney General's doorstep.

Turning to the divorced circuits, he said the D. of J. is not opposed to their resuming production provided they are willing to forego preemptive rights, which he termed a roadblock at present. He advised that the decrees contain no blanket restrictions on circuit production, noting that the ban applies only to Loew's, National Theatres and Stanley-Warner. And these outfits, he added, can produce again if they show it wouldn't violate the antitrust laws.

Circuit insistence on preemptive rights was challenged by Bicks, calling them unnecessary in the current market situation with its product shortage. Justice Dept., he said, fears that preemption would be abused by the circuits in their zeal for self-protection.

Maas Making 3d Visit In Taipei Within Year To Ease Coin Problem

Tokyo, Nov. 17.

MPEA Far East veepee Irving Maas made plans to leave his office here for a third Taipei visit this year in an effort to stimulate favorable action on Taiwan regarding problems facing members since currency was devalutaed in April last year. Maas told VARIETY he intended to make the same rounds he had made twice earlier this year with Eric Johnston, MPEA prez. He noted that six surcharges had been made on revenues on Taiwan with heaviest of all to collect money to typhoon relief coming on Sept. 1.

"While each individual tax may be defensible," Maas said, "the sum total is a stiff toll." He noted that on admission ticket costing $11, Taiwan, only $4.50 was left for revenue, with even a smaller percentage on the lower-priced tickets.

In Japan, Maas remains in active negotiation with Finance Ministry officials in an effort to make a mutually satisfactory remittance arrangement, possibly reaching an understanding before his departure. Non-resident funds for MPEA member companies here now is in area of 1,700,000 yen ($4,739,000) plus funds tied up in undeclared dividends, local operations and repayable real estate loans.

Maas said he is aiming to seek remittance of the maximum amount. "I feel the condition of Japan's balance of payment is good enough to remit all of it," he declared. "Or at least a substantial part of it should become remittable in the near future."

He is seeking to get the remittance without a loan factor, as has been the case in past yen thawings.

"It is too soon to speak with great optimism, yet I'm not pessimistic," he said. "I think the economy of the country is very capable. Its $1,250,000,000 is a very solid foundation for international trade. I feel the government officials are too conservative in dealing with our problems of terms of import, quotas and print restrictions as well as remittance of earnings."

Russians Establish Own Logic As To What People Should/Do Want

Nikolai Cherkasov, one of the top Soviet stage and screen actors, was in N. Y. this week at the tail-end of a tour that had taken him and three colleagues (two men and a woman) as far west as Hollywood. In his hotel room, with the rep from Tass serving as interpreter, Cherkasov—a tall, voluble man with a booming actor's voice—answered a series of questions with candor and spirit. Here they are:

Q: Do you see American films in Moscow and how do they stack up against your Soviet pictures?

A: We of the industry sometimes see Hollywood films at the U. S. Embassy. I have seen good American pictures, though some of them were quite old, and I have seen others that don't solve any human problems. When you come out of them you feel as if you had just come out of a circus, they are that empty. We have some bad pictures like that ourselves. They contain too much entertainment and they don't elevate audiences.

Q: What do you see as the primary function of a motion picture?

A: The task of film is to approach more closely the human problem. It is not to provide escapism. Pictures must combine the element of entertainment and education. In our films we demand smiles, and optimism and faith and a belief in the future.

Q: With a much larger number of foreign films going into Russia, won't Soviet audiences become critical of the lack of escapism in Russian films?

A: We have had many foreign films in Russia lately. They merely prove to the Soviet people that the Soviet films are the best. Even the average Soviet picture carries a meaning. In our films we stress the positive. If we do show negative elements, they must be balanced by the positive. Our job is to show the labor of our people.

Q: Why is there so little self-criticism in Soviet films?

A: We do not criticize the Government for the reason that we find it works for the benefit of all our people. We do criticize red tape, bureaucracy, greed, selfishness, immorality, etc. I will admit that we are against exaggerated sex in films.

Q: Just a few short years ago, you criticized Hollywood films as the outcroppings of a decadent society. Why do you want to see our pictures now?

A: We never criticize the whole of the United States, only some aspects of it, or individuals. The people of the Soviet cinema have always respected U. S. culture, but this does not mean we have to like your gangster pictures or sex films.

Q: In making your films, why don't you let the people themselves choose—at the boxoffice—between the good and the bad? Why select topics and treatments beforehand?

A: The true creator of art cannot pander to the lowest taste of the audience. Our task is to raise that level. We try to develop good taste in all aspects of our culture. If we turned out bad films, we would be criticized by the people, who know they should have good entertainment. Maybe, if we made a lot of sex films, there are those who would like it, but some modest man might get used to them and become fond of them.

Q: Not long ago, Soviet films always contained a rigid propaganda line. Has this changed?

A: No art exists without propaganda. Shakespeare had it, so did Moliere and others. But propaganda has to be conveyed artistically. In any case, it isn't necessary to call "propaganda" the kind of films which show how our people live, what they strive for and how they desire peaceful relations. Our films will never insult anybody.

Q: But haven't you made a number of "insulting" pictures about America?

A: It's time to forget all that.

Q: Did you see any films on your current trip and what did you think of them?

A: We saw "On the Beach." I liked the idea, but it was settled the wrong way. The picture shows deep pessimism. Also, the actors act, they don't feel. It had the feeling that the picture had 10 different endings. They play the end at the start of the production. People who act without hope are no good. We also saw "The Last Angry Man," which all of us liked very much. Paul Muni is quite famous in our country.

Q: What do you think the exchange of films will accomplish?

A: Soviet and American talent must meet and discuss and find points of contact. In our Soviet pictures we are not going to agitate for Socialism in the U. S., and your films won't impose your Capitalistic system on us because we don't like it.

National Theatres L.A. Film Row Site Fated To Headquarter Thrift Mart

Los Angeles, Nov. 17.

National Theatres has sold its headquarters building one of the fixtures for many years on L.A.'s Film Row, to Thriftimart, a L. A. food chain, for a figure only slightly under $1,000,000. Price, in addition to offices and the Boulevard Theatre, early L. A. film house which is located in structure, plus parking lots and apartments, includes all furnishings and equipment.

Deal calls for leaseback to NT for approximately six months, pending completion of chain's new headquarters in Beverly Hills. Present plans call for swingover around March 1. Building later will be razed to accommodate a new super market.

Dallas Variety Names Isley Again as Barker

Dallas, Nov. 17.

Dallas Variety Club, Tent 17, re-elected Phil Isley, prexy of Phil Isley Theatres, Chief Barker for 1960. Other officers are: first assistant chief barker, Charles Weisenburg, prexy of Weisenburg Theatres; second assistant chief barker, Harold (Buster) Novy, head of Trans-Texas Theatres, Inc., re-elected doughguy Meyer Rachofsky, veepee of Mercantile National Bank, and re-elected property master, Wilbur L. Marshall, manager of Hap Morse Bowling Lanes.

Newly elected "crew" members are Isley, Weisenburg, Novy, Rachofsky, Marshall, Louis Higdon, Gordon McLendon, R. J. O'Donnell, Jimmie Prichard, John Rowley, and Bill Williams.

Italo Epics

Continued from page 7

$1,000,000 more. He realized the dangers inherent in such inflation, Santi added, but on the other hand he felt this was the only way to make a pic of this kind stand out over the rash of others sprouting on the Italian market. Besides, he said, the same pic made by an American company would cost at least four or five million dollars.

Again with respect to the U.S. market, Santi has concluded that proper pre-production planning, with special attention to dialogue and script preparation, is likewise essential and that with all the multiple problems it presents, an original English-language print is a must in order to avoid dubbing and post-synch headaches and permit pic to hit Yank audiences with proper impact, and has applied this principle to his current "The Siege of Syracuse."

'Infidel' Infuses Prestige of Big Hollywood Nod

San Francisco, Nov. 17.

For some years a prophet without native honor the San Francisco Film Festival reached new importance with Hollywood giving it a film to show in competition—20th's "Beloved Infidel." Jerry Wald was on hand, ditto Gregory Peck. They, plus the sound, old-fashioned Hollywood technique of the release, contributed a sanguine tone to the festival after its three neglected-tortured years. It showed at the boxoffice to which at $2 a head this film festival looks for its support. "Infidel" drew a sellout in the 1,000-seat Metropolitan in contrast to 600 cash customers to see a Czech picture.

Introduced by festival promoter-director Irving Levin, Peck told the audience, "We hope you don't mind that our film is in English." Big laughter and applause.

Wald told San Franciscans that he was delighted 20th Century-Fox was first Hollywood company "entered in this rather wonderful film festival." He was apologetic for the state of the print but most of public hardly noticed the technical flaws in the rushed-from-lab footage.

G. C. Pena, and his brother Leobardo Pena, have opened their new Eagle Drive-In. It's a 200 car capacity.

Chatter At The Golden Gate

By WILLIAM STEIF

San Francisco, Nov. 17.

U.S. Commerce Dept.'s Nate Golden popped into San Francisco for festival, expressed opinion that festivals are "here to stay and Hollywood might as well make best of it". . . **Gregory Peck** and **Jerry Wald** up from Hollywood Saturday (14), and 20th-Fox tossed small cocktail party for them at Sheraton-Palace before showing of "Beloved Infidel" that night. "Beloved Infidel" print, incidentally, was still a trifle rough—color was a bit out of balance and dissovles weren't perfected because 20th-Fox lab had to rush film to Frisco after **Spyros Skouras'** decision to enter picture . . . **Hedwig Traub**, representing a Hamburg mag, and **Bill Brownell**, repping Central American papers, among members of Hollywood's Foreign Press Association covering, and also trying to pick up some savvy on how to start a film fest—for Hollywood . . . Screening of **Satyajit Ray's** "The World of Apu" was marred because four reels got mixed up . . . Czech Ambassodar to U.S. **Miloslav Ruzek** pitched his nation's "Five Out of a Million" as "a picture of what my country's doing in film-making"—actually, another Czech film, "King of the Sumava," had been entered in fete, but delegation of Czech film-makers who were supposed to accompany it couldn't at the last moment and "Five Out of a Million" was subbed.

Jacy Campos, film tv producer, repped Brazil at opening night's "Orfeu Negro," reported his country "this week is abolishing law imposing tariffs on cinema equipment, raw stock, all film facilities"—Campos said the reason was more to eliminate red tape, thus encourage foreign film coproduction, than to get rid of tariff, which ran less than five percent . . . French and Brazilian consuls had quite a backstage set-to over "Orfeu Negro," each wanting to claim film as his nation's own—French consul said the Cannes prize-winner would be entered in Hollywood's Oscar sweepstakes. Opinion on picture was split sharply, with many saying it wouldn't have a commercial chance in U.S., others feeling it was fine work.

Irving Lerner, of Bryna Productions, Hollywood, came up for fete, just as he's done in past years . . . also up from Hollywood was **Sam Jaffe**, **Alex North** . . . also on hand were Canadian Broadcasting Corp.'s **Gerald Pratley**, a delegation from Mexico City which included producer **Guillermo Calderon**, director-actor **Rene Cardona**, actor **Jose Elias Moreno**, and **Hector C. Fernandez**, repping Mexican Motion Picture Actors' Guild and Technicians' Guild . . . **Walter Shenson**, a London resident for five years (and producer of "The Mouse That Roared"), came up from Hollywood, reminisced about his years as a Columbia pressagent.

Washington-Moscow Premieres

Washington, Nov. 17.

An assemblage of Government, society and Embassy Row notables gave Tuesday (10) night's official premier of the Soviet "Cranes Are Flying"—held at both the Dupont and Metropolitan Theatres—the aura of a top-drawer diplomatic function. At the head of the list was Secretary of State Christian Herter who saw the film with Mrs. Herter at the Metropolitan.

Ceremonies onstage before the showing consisted of brief speeches by Motion Picture Assn. president Eric Johnston, USIA director George Allen; William S. B. Lacy, Special Assistant to the Secretary of State for East-West Exchange; Robert H. Thayer, Special Assistant for Cultural and Educational Affairs, and Soviet Embassy Charge d'Affaires Mikhail N. Smirnovsky.

All hailed the culmination of the long-negotiated film agreement and expressed the hope it would make for better understanding between the U. S. and Russia.

Johnston said the exchange could lead to a "new sort of ambassadorship between our two countries, an ambassadorship through which the image of men in one country can be transmitted to the eyes of men in another." He added:

"The motion picture at its best is one of the most promising doors to understanding, for the film, when it is free to do so, cuts across all boundaries of pride and prejudice, of language and ways of life—and appeals to the kinship that basically exists in humankind.

"Films are a beginning—but from this beginning I hope we will find increasing means to move our world off dead center in a time of danger, a time that is ticking for mankind everywhere. If this bridge of understanding, of awareness, can be truly built, an important advance will have been made."

Allen emphasized that the occasion, however auspicious, did not mean "an end to the cold war." Neither the U. S. nor Russia has retreated from the ideological principles which set them apart.

The film deal, as well as other exchanges under the cultural agreement, reflected efforts of officials of the two countries to see if there were "any aspects of human activity in which Americans and Russians could at least talk to each other," Allen said.

In the vein, Allen concluded: "We recognize, by this film exchange, that we are members of the same human race, the family of man."

Thayer, the East-West exchange head, declared he believed the exchange "can produce a firm basis for mutual understanding." He expressed hope it would lead to a "great many opportunities to peoples of both countries to learn and understand each other as people."

Lacy said the premier "marks the beginning of a new epoch in communication exchange, which should lead to better international understanding."

Smirnovsky, the Soviet Charge D'Affaires, commented on the significance of the film's title. He explained that in Russia the flying of cranes marks the "beginning of warm sunny days after the long cold winter."

Herter issued a statement in which he said: "The United States has always believed in and practiced the doctrine of free and full international communications. We therefore especially welcome the carrying out of this part of the film agreement which makes it possible for American films to be shown in the Soviet Union on a regular basis."

Also onstage for the pre-curtain program were U. S. actress Carol Baker and the delegation of Russian film stars—Nikolai Cherkassov, who plays the lead in the recent Soviet film, "Don Quixote"; Elina Bystritskaya, of "Quiet Flows the Don"; Sergei Bondarchuk, star of the film "Othello"; and Visili Merkuriev, who has a lead role in "Cranes."

After the showing, there was a reception for the Soviet stars at the Soviet Embassy.

Response to the film itself was reflected in warm applause that was more than just polite. In the comment afterward, there were a great many parallels drawn with French and Italian product—particularly in the photography and direction—as well as "Marty" insofar as its theme also dealt with commonplace personalities.

The local critics ranged from mildly appreciative to enthusiastic. Richard L. Coe, of the Post & Times-Herald, had this to say:

"This is a picture which transcends the language barrier, the story of a young man, a girl, wartime and fate. Several of its scenes are superb, portions of it are frankly old-fashioned but it is above all universal in its appeal and American audiences will find it fascinating on several counts."

Jay Carmody of the Star Called the film "fascinating." "The picture," he wrote, "is by no means merely another movie. It is a Russian movie. Its national origin gives it an extraordinarily dramatic dimension. It shares the intense curiosity toward all things Russian, from shoes to sputniks, and especially that focussed upon its arts . . ."

"In critical terms," Carmody continued, "it may be described as a screen production with enough of both virtues and flaws to qualify as brilliantly uneven."

James O'Neill Jr., of the News, could be summed up by the head on his review—"Good—but not great."

N. Y. Times Reports on 'Marty'

Soviet critics applied their own peculiar standards last week to "Marty," the first American film to open in Moscow under the Soviet-American cultural exchange program. The N. Y. Times reported the picture was playing in five of the Soviet capital's largest theatres and to very good attendance.

The Times quoted two reviews. One, by Ilyana Bauman, writing in Sovetskaya Kultura, organ of the Ministry of Culture, called the writing and direction "brilliant" and she described the theme as a rebellion of "spiritual purity against petty bourgeoisie."

B. Galanov, writing in Izvestia, observed that, while the producers "excluded special problems from their field of vision and limited themselves to the world of personal and family relations," they nevertheless had turned out a film that served "the noble task of spreading humane ideas and good feeling." Galanov also took a swipe at Hollywood, noting he was happy to find a film about simple Americans without violence, chase scenes and Hollywood beauties.

A group of United Artists executives, including president Arthur B. Krim, chairman of the board Robert S. Benjamin and foreign v.p. Arnold Picker attended the "Marty" premiere. Film opened simultaneously with the Washington premiere of the Soviet "The Cranes Are Flying."

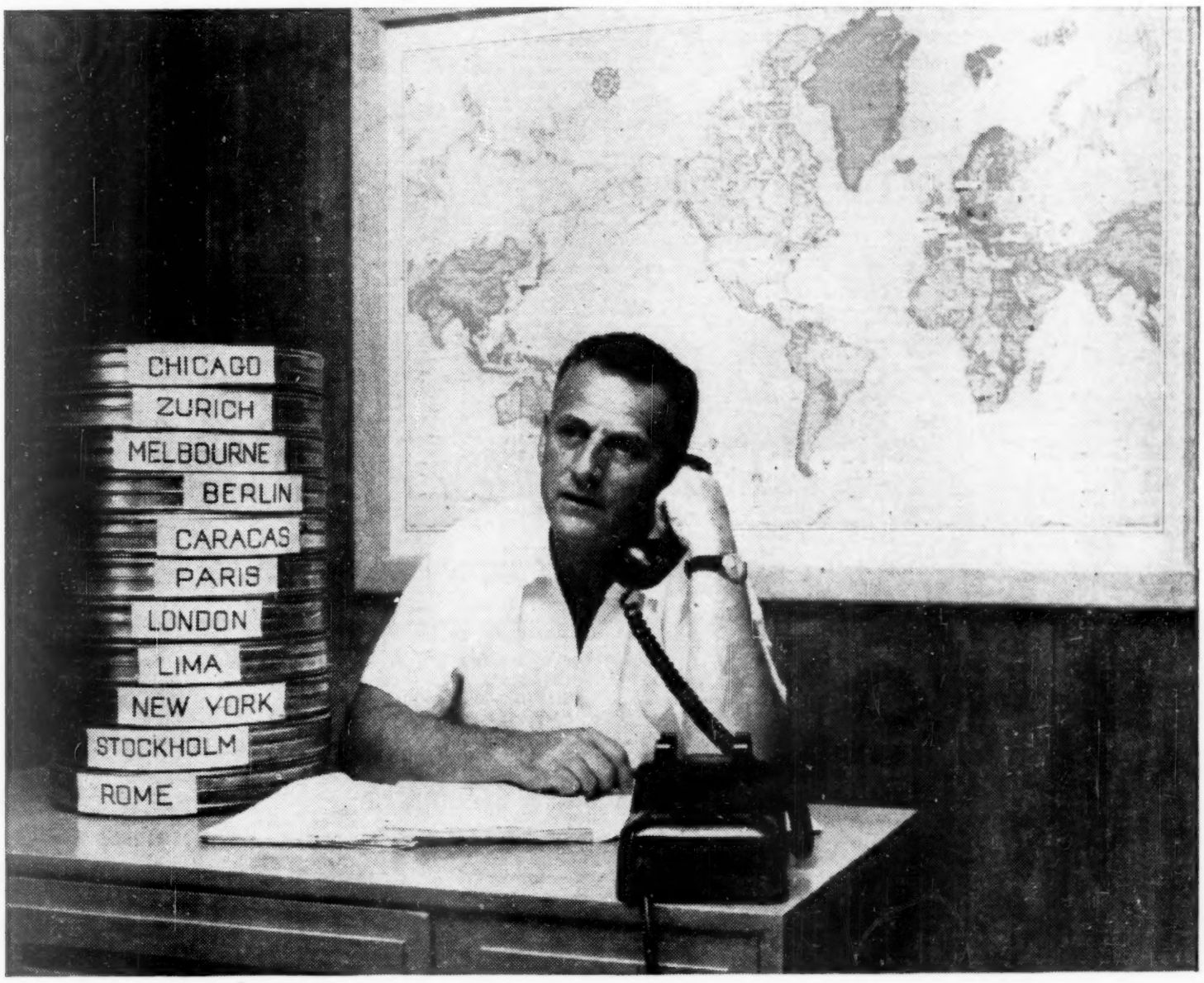
British Group Tightens 'Censorship' of Posters

London, Nov. 3.

The British Transport Commission is tightening up its personal "censorship" of film posters. It has refused to let two be spotted on London's Underground, one being a 20th Century-Fox job for "Return Of Fly" and "Alligator People," while another was for Mondial Films' "Les Amants."

The BTC's move against "Les Amants" wasn't taken on the grounds of the poster's taste albeit the design included a photograph of Rodin's "The Kiss," sculpture of two nude lovers embracing. The commission claimed that experience had shown that it might attract "people with nasty minds" to scribble thereon. In the case of the 20th-Fox poster, the BTC struck a harsher note. It reckoned that the design was too horrific.

Banning of the "Les Amants" poster on subway station platforms didn't mean that the design couldn't be displayed elsewhere on the transport system, provided it was inaccessible to scribblers. But the ban on the 20th-Fox bill meant that the company was denied display anywhere under BTC's control.



"The importance of trailers is universal and knows no geographic boundaries. All over the world, trailers are our most effective showmanship medium."

Stanley Kramer
Producer of "On The Beach"

Stanley Kramer, producer of "On The Beach," starring Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins, readies coming attraction trailers of the forthcoming United Artists release for shipment to 18 key cities of the world on six continents to herald the simultaneous world premiere on December 17th.

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Lush Musicals With Story Emphasis Called Key to Unlock Boxoffice

Hollywood, Nov. 17.

Next in line with an answer to the perennial poser, "What Does Hollywood Need To Boost B.O.?" is director Charles Walters. His answer: "A resurgence of big, lush film musicals."

Walters, who started his career as a Broadway dancer and dance director, but who has been directing straight film comedies of late (latest, Metro's "Please Don't Eat The Daisies") concedes that with today's skyrocketing costs it isn't possible anymore to do those musicals with the big, big production numbers.

"What I'm pitching for," he says, "is to do one of the old-fashioned musicals in the biggest scope there is as an intimate story. Something with all the kicks of a circus but with concentration on the story."

Walters believes the direction was pointed by "Gigi." That film and '80 Days' before it proved that scope can carry subtlety," he says "The great big screen can be more intimate than the smaller screen ever was. You can use your scope for big numbers and then iris in on the principals better than you ever can on stage."

One reason for "Gigi's" success, says Walters, is that "people like to look at pretty things." Also, he notes, "if you've seen Paris it supplies a nostalgic punch; if you haven't, it's a $2 Cooks' Tour."

Walters, a contract director with Metro, has a dream project for somewhere in the future. He'd like to film "By The Beautiful Sea," Broadway musical of a few years back, with Judy Garland and Bing Crosby starred, and have Ross Hunter producing. Only obstacle to this project is that Walters works for Metro, Hunter for Universal and neither owns "By The Beautiful Sea."

Although Walters professes to know nothing about it, there is a strong indication his next Metro assignment will be direction of the Richard Rodgers-Lorenz Hart musical, "Jumbo," long discussed but never filmed. Studio head Sol. C. Siegel is known to have reactivated this project for 1960 filming.

Whatever it is, Walters believes there will be no trouble casting it.

"This town is bulging with talent," he says. "Not only good, young talent, but the kind of sturdy, tested talent, you need for a good, big show. We're in for a revival of musicals. They're 'pretties.' And people love 'em."

Booth Scale Set, $2.56 Per Hour

Minneapolis, Nov. 17.

After 10 months negotiations the projectionists' union and independent exhibitors here have reached an agreement on a new two-year booth contract which provides for a 2% scale boost, bringing up the hourly rate for "A" houses from $2.51 to $2.56.

The agreement covers all neighborhood and downtown theatres except those of the Minnesota Amusement Co. (United Paramount), RKO Theatres and Ben Berger's Gopher which have separate contracts.

Since the previous contract expired last Oct. 1 the dickering between an exhibitors' committee headed by circuit owner Sol Fisher and union representatives has been continuing.

The unions originally sought seven days pay for six days work. This would have meant a substantial increase in cost for the exhibitors who, in view of boxoffice conditions and the supposed adverse outlook for the theatres, asked for a scale cut. The new contract means a $150 to $200 per annum boost in booth costs for the showhouses.

Small Town Admish Up

Fredericksburg, Tex., Nov. 17.

Herbert and Carl Dunst, owners and operators of the 87 Drive-In and the Palace hard-top here have hiked admission prices a dime when film companies stepped up their rentals and freight costs went up 30%.

However, children are still being admitted free to the ozoner.

Mann's Strand, St. Paul, Operating Outside IATSE

St. Paul, Nov. 17.

Local loop firstrun Strand is using non-union projectionists and is being picketed by members of the booth operators' union which has struck the Ted Mann theatre because of its refusal to meet demands for a scale increase.

The house employed two full-time union projectionists at $3.57 per hour each or $128.47 a 36-hour week each and one part-time operator at $42.82 for 12 hours. It offered to raise the full-time operators' pay to $131.04 and the part-time projectionist to $43.68 per week. The union demands $4.11 per hour in place of the $3.57, or a 54c an hour boost.

The theatre's offer would increase its booth operators' cost to $305.76 a week; that of St. Paul Moving Picture Operators local 356 would raise it to $345.

Recently the union entered into new contracts with the Minnesota Amusement Co. (United Paramount) loop firstruns Paramount and the RKO Theatres Orpheum reducing their number of projectionists from five to three. The agreement, however, provided that there be a $50 a week pay boost for another MAC loop firstrun theatre, the Riviera. The union wants to place the Strand in the same pay category as the Riviera. Mann contends that the Strand boxoffice conditions do not justify the union's demanded scale.

Mann acquired the Strand last year. He also operates two other local and two Minneapolis downtown firstrun theatres, as well as two Minneapolis neighborhood houses. For his other St. Paul houses, the World and Lyceum, contracts were signed with the operators' union last fall.

"Windjammer" last week concluded a seven-week Strand run and Mann succeeded in removing the special projection equipment without the assistance of the operators' union and much to the latter's surprise.

Sabbatarians In Pennsy Setback

Scranton, Nov 17.

Opposition to Sunday films in Eastern Pennsylvania apparently is dwindling. Films were screened on the Sabbath for the first time in Lewisburg and Montrose, two rural areas.

Voters approved Sunday screenings at the recent election (3) by 771-675 in Lewisburgh, home of Bucknell U. Two previous attempts there to legalize the Sunday films failed, and it took a near record turnout of voters to turn the trick.

In Montrose, the margin was much greater, 720 to 329.

PHILADELPHIA

(Continued from page 9)

$5,000 or less. Last week, "Came to Cordura" (Col) (3d wk), $10,000.

Goldman (Goldman) (1,000; $1.50-$2.50)—"Porgy and Bess" (Col) (6th wk). Solid $13,000. Last week, $12,000.

Midtown (Goldman) (1,000; $1.10-$2.50)—"Big Fisherman" (BV) (7th wk). Good $7,500. Last week, $9,000.

Randolph (Goldman) (1,250; 94-$1.80) — "Summer Place" (WB). Mild $8,500 with preview. Last week, "30" (WB), $6,000.

Stanton (SW) (1,483; 99-$1.40)—"Sign of Gladiator" (AI). Big $12,000. Last week, "FBI Story" (WB) (5th wk), $7,500.

Stanley (SW) (2,200; 99-$1.80)—"Pillow Talk" (U). Wham $32,000 or near. Last week, house closed for face-lifting.

Trans-Lux (T-L) (500; 90-$1.80)—"Last Angry Man" (Col) (2d wk). Loud $10,000. Last week, $12,000.

Viking (Sley) (1,000; 94-$1.80)—"Odds Against Tomorrow" (2d wk). Fast $5,000. Last week, $12,000.

'Sapphire' Bright $5,000, Balto; 'Best' Good 4½G, 'Pillow' Lusty 7G, 5th

Baltimore, Nov. 17.

Best news here is "Sapphire" which is doing brisk biz on opener at the Five West. Also on the pleasant side are "Best of Everything," good in third at Mayfair and "Pillow Talk," nice in fifth week at the Century. "Big Fisherman" is down in sixth at the New while "Samson and Delilah," reissue at Hipp, is only fair. "30" is sad in first at the Stanton. "Porgy and Bess," of which bigger things were expected, is rated warm in third at the Town.

Estimates for This Week

Century (R-F) (3,200; 50-$1.50)—"Pillow Talk" (U) (5th wk). Nice $7,000 after same in fourth.

Cinema (Schwaber) (460; 90-$1.50)—"Smiles of Summer Night" (Janus) and "Seventh Seal" (Janus) (reissues). Dull $1,500. Last week, "Back to Wall" (Ellis) (2d wk), $1,800.

Five West (Schawber) (460; 90-$1.50)—"Sapphire" (U). Brisk $5,000 or near. Last week, "Wild Strawberries" (Janus) (4th wk), $2,000.

Hippodrome (R-F) (2,300; 50-$1.25)—"Samson and Delilah" (Par) (reissue). Okay $6,000. Last week, "Came to Cordura" (Col) (2d wk), $6,000.

Little (R-F) (300; 50-$1.25) — "Rice" (Indie) (3d wk). Slow $1,200 after $1,500 in second.

Mayfair (R-F) (900; 50-$1.50)—"Best of Everything" (20th) (3d wk). Good $4,500 after $5,000 in second.

New (R-F) (1,600; $1.25-$1.80)—"Big Fisherman" (BV) (6th wk). Holding at $3,800 after $4,000 in fifth.

Playhouse (Schwaber) (460; 90-$1.50)—"Odds Against Tomorrow" (UA) (2d wk). Fair $2,800 after $3,200 opener.

Stanton (R-F) 2,800; 50-$1.50)—"30" (WB). Bad $8,000. Last week, "Hound Dog Man" (20th), $5,000.

Town (R-F) (1,125; $1.49-$2.50)—"Porgy and Bess" (Col) (3d wk). Warm $8,000 after $9,000 in second.

LOS ANGELES

(Continued from page 8)

Last week, "FBI Story" (WB) (7th wk-4 days), $4,300.

Fine Arts (FWC) (631; 90-$1.50)—"Third Man on Mountain" (BV). Hot $8,000. Last week, "Room at Top" (Cont) (26th wk-6 days), $4,600.

Orpheum, Hawaii, Loyola (Metropolitan-G&S-FWC) (2,213; 1,106; 1,298; 90-$1.50) — "Odds Against Tomorrow" (UA) and "Counterplot" (UA). Okay $16,500 or close. Last week, Orpheum with Pantages, "Samson and Delilah" (Par), "Ulysses" (WB) (reissues) (2d wk), $10,400.

El Rey (FWC) (861; 90-$1.50)—"Room at Top" (Cont) (m.o.). Fine $5,000. Last week, "Started With Kiss" (M-G) and "Scapegoat" (M-G) (3d wk-6 days), $2,700.

Los Angeles, Four Star (FWC-UATC) (2,017; 868; 90-$1.50) — "Love Is My Profession" (Kings) (1st general release) and "Softly Stranger" (Man). Nice $8,800. Los Angeles, "Tamango" (DCA), "Orders to Kill" (DCA) (3d wk-6 days), $4,200. Four Star, "Gigi" (M-G), "Cat On Hot Tin Roof" (M-G) (reissues) (2d wk-4 days), $800.

Pantages (RKO) (2,815; 90-$1.50)—"Battle Hymn" (U) and "Time to Love" (U) (reissues). Dim $2,800.

Downtown, Iris, Fox Beverly (SW-FWC) (1,757; 825; 1,150; 90-$1.50)—"Career" (Par) and "Truth About Women" (Indie) (2d wk). Tall $15,000. Last week, $23,700.

State (UATC) (2,404; 90-$1.50)—"Battle of Coral Sea" (Col) and "Crimson Kimono" (Col) (2d wk). Light $3,000.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"Bend of River" (U) and "World in His Arms" (U) (reissues) (2d wk). Dull $3,500. Last week, $4,800.

Pix (Prin) 765; 90-$1.50)—"Anatomy of Murder" (Col) (4th wk) and "Yellowstone Kelly" (WB) (2d wk). Thin $2,700. Last week, $3,400.

Egyptian (UATC) (1,392; $1.25-$2)—"Pillow Talk" (U) (5th wk). Fancy $10,500. Last week, $10,800.

Chinese (FWC) (1,408; $2-$2.40) "Best of Everything" (20th) (6th wk). Okay $6,000. Last week, $7,300.

Vogue (FWC) (810; $1.25-$2)—"Big Fisherman" (BV) (14th wk). Robust $5,500. Last week, $5,200.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col) (18th wk). Slow $12,500. Last week, $13,100.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)— "South Seas Adventure" (Cinerama). Started 60th week Sunday (15) after big $13,300 last week.

Picture Grosses

BROADWAY

(Continued from page 9)

student's matinee Saturday morning. The 19th week, $18,000.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Room At Top" (Cont) (m.o.). Opened Monday (16). In ahead, "Carry On Sergeant" (Indie) (3d wk-6days), lean $3,200 after $3,600 in second full week.

Fine Arts (Davis) (468; 90-$1.80)—"The 400 Blows" (Indie). Opened Monday (16). Last week, "Room At Top" (Cont) (33d wk), fine $6,400 after $6,200 in 32d stanza.

Beekman (R&B) (590; $1.20-$1.75)—"Wild Strawberries" (Janus) (22d wk). The 21st session completed Sunday (15) was nice $5,900. The 20th week, $6,300. "The Cousins" (Films Around World) opens Nov. 23.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Magician" (Janus) (12th wk). The current round ending today (Wed.) is likely to hit trim $4,300. The 11th week, $5,200.

Normandie (T-L) (592; $1.25-$1.80)—"Third Man on Mountain" (BV) (2d wk). First stanza finished yesterday (Tues.) was good $9,000 or close. In ahead, "Best of Everything" (20th) (5th wk - 5 days), $3,500.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Brink of Life" (Ajay) (2d wk). First round ended last Friday (13) was good $7,800. Second week is running behind.

Guild (Guild) (450; $1-$1.75) — "Mouse That Roared" (Col) (4th wk). Third week completed Sunday (15) was wow $14,700. Second week, $15,600, way over expectancy, and topping initial stanza.

Murray Hill (R&B) (565; 95-$1.80)—"Pillow Talk" (U) (7th wk). Sixth frame ended last night (Tues.) was big $7,700. Fifth was $8,000. "Ivan the Terrible, Part 2" (Janus) opens Nov. 24.

Paris (R&B) (568; 90-$1.80) — "The Lovers" (Zenith) (4th wk). Third week ended Sunday (16) was great $16,600. The second week, $18,500.

Plaza (Lopert) (525; $1.50-$2)—"Happy Anniversary" (UA) (2d wk). Initial round finished yesterday (Tues.) was good $9,500 or near.

Sutton (R&B) (561; 95-$1.80)—"Sapphire" (U) (3d wk). Second session completed Sunday (15) was smash $17,200. First week, $18,300.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Last Angry Man" (Col) (4th wk). Current stanza ending tomorrow (Thurs.) is heading for socko $12,000. Third was $13,500. Stays a fifth.

World (Perfecto) (390; 90-$1.80)—"That Naughty Girl" (FAW) (3d wk). First holdover frame ended last night (Tues.) was mild $3,200 in eight days. Opener was $4,500. "Time of Desire" (Janus) opens Friday (20).

ST. LOUIS

(Continued from page 9)

"Libel" (M-G) and "Subway in Sky" (M-G), $4,000.

Pageant (Arthur) (1,000; $1-$1.75)—"Big Fisherman" (BV) (5th wk). Okay $3,500. Last week, $5,000.

Richmond (Arthur) (1,000; 60-90) — "Adventures of Sadie" (Indie) and "Les Girls" (M-G). Good $3,000. Last week, "My Uncle" (Indie) and "Tillie's Punctured Romance" (Indie) (reissues), $3,000.

St. Louis (Arthur) (3,600; 60-90) — "Surrender Hell" (AA) and "Battle Flame" (AA). Passable $11,000 or near. Last week, "Hound Dog Man" (20th) and "Blood and Steel" (Indie), $12,000.

Shady Oak (Arthur) (760; 60-90)—"Back to Wall" (Indie). Okay $3,000. Last week, "Grand Illusion" (Cont) (reissue), $2,500.

DETROIT

(Continued from page 8)

Modest $10,000. Last week, "Started With A Kiss" (M-G) (4th wk), $7,000.

United Artists (UA) (1,667; $1.25-$1.49) — "Big Fisherman" (BV) (4th wk). Oke $8,000. Last week, $9,800.

Music Hall (Cinerama, Inc.) (1,208; $1.49-$2.65)—"South Seas Adventure" (Cinerama) (59th wk). Great $12,700. Last week $12,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "The Lovers" (Indie) (3d wk). Second week ended Monday (14), big $10,000.

Mercury (United Motion Theatre Co.) (1,350; $1.25-$3)—"Porgy and Bess" (Col) 6th wk). Good $13,000. Last week, same.

CLEVELAND

(Continued from page 9)

(reissues). Pinch-hitting combo opened last Saturday (14). "Lovers" (Indie) was yanked out by police orders on charges of obscenity last Friday (15) after two-day run which hit good $400. Last week, "Wild Strawberries" (Indie) (3d wk), $2,500.

Hippodrome (Eastern Hipp) (3,700; 85-$1.25)—"They Came to Cordura" (Col) (2d wk). Routine $8,000 after $12,000.

Ohio (Loew) (1,244; 85-$1.25)—"Cry Tough" (UA) and "Inside Mafia" (UA). Mild $6,000. Last week, "Last Time I Saw Paris" (M-G) and "Somebody Up There Likes Me" (M-G) (reissues), $4,000.

Palace (Silk & Halpern) (1,300; $1.25-$2.75)—"Porgy and Bess" (Col) (2d wk). Hearty $18,500. Last week, $18,000.

State (Loew) (2,700; 75-$1)—"Samson and Delilah" (Par) (reissue). Sturdy $19,000. Last week, "Career" (Par) (2d wk), $9,000.

Stillman (Loew) (2,700; 85-$1.25)—"Career" (Par) (m.o.) Good $8,500. Last week, "Girls Town" (M-G) and "Angry Hills" (M-G), $4,000.

CHICAGO

(Continued from page 9)

"Crime and Punishment" (AA) and "Arson for Hire" (AA). Mild $4,000. Last week, sub-runs.

Oriental (Indie) (3,400; 90-$1.80)—"Hound Dog Man" (20th). Good $24,000. Last week, "No Way Out" (20th) (reissue) (2d wk), $11,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Ten Seconds to Hell" (UA) and "Day of Outlaw" (UA). Nice $16,000. Last week, "30" (WB) (2d wk), $9,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Best of Everything" (20th) (3d wk). Nice $17,000. Last week, $20,000.

Surf (H&E Balaban) (685; $1.50) — "Too Many Crooks" (Lopert). Loud $6,000. Last week, "Back to Wall" (Ellis) (3d wk), $3,200.

United Artists (B&K) (1,700; 90-$1.80)—"Pillow Talk" (U) (5th wk). Great $26,000. Last week, same.

Woods (Essaness) (1,200; 90-$1.80) — "Wreck of Mary Deare" (M-G). Slick $23,000. Last week, "Odds Against Tomorrow" (UA) (4th wk), $10,000.

World (Teitel) (606; 90-$1.50)—"Wild Strawberries" (Janus) (6th wk). Brisk $3,800. Last week, $4,000.

WASHINGTON

(Continued from page 9)

"Hound Dog Man" (20th). Fair $9,000. Last week, "Career" (Par) (3d wk), $8,500.

Playhouse (T-L) (458; $1-$1.80)—"Last Angry Man" (Col) (2d wk). Sock $8,000. Last week, $8,800.

Plaza (T-L) (276; 70-$1.49)—"Lovers" (Indie) (7th wk). Fine $4,500. Last week, $5,000.

Town (King) (600; 65-$1.25)—"Mating Urge" (UA). Slow $2,500. Last week, "Bend of River" (U) and "World in Arms" (U) (reissues), $2,500.

Trans-Lux (T-L) (600; 90-$1.49)—"Came To Cordura" (Col) (4th wk). Fast $8,000. Last week, $8,500.

Uptown (SW) (1,000; $1.25-$3)—"Porgy and Bess" (Col) (5th wk). Fine $10,000. Last week, $11,000.

Warner (SW) (1,308; $1.25-$2.50)—"Big Fisherman" (BV) (5th wk). Good $10,000. Last week, $9,500.

MINNEAPOLIS

(Continued from page 8)

$6,500. Last week, "Odds Against Tomorrow" (UA), $7,000.

RKO Pan (RKO) (1,800; 85-90)—"Killer Shrews" (AI) and "Giant Gila Monster" (AI). Fine $6,500. Last week, "Timbuktu" (UA) and "Cry Tough" (UA) split with "Cast a Long Shadow" (UA) and "10 Days to Tulara" (UA), $4,000.

State (Par) (2,200; $1-$1.25)—"Yesterday's Enemy" (Col). Lack of early bally not hurting with lusty $10,000. Last week, "Pillow Talk" (U) (4th wk), $10,000.

St. Louis Park (Field) (1,100; $1.25)—"Last Angry Man" (Col). Sock $7,500. Last week, "He Who Must Die" (Indie) (2d wk), $4,000.

Suburban World (Mann) (800; 85) — "The Crucible" (Indie). Slow $1,500. Last week, "Blue Denim" (20th) (2d run) split with "Darby O'Gill" (BV) (2d run), $1,700.

World (Mann) (400; 85-$1.25)—"Best of Everything" (20th) (4th wk). Fancy $6,000. Last week, $4,000.

MOTION PICTURE DAILY

All the News That Is News

Concise and to the Point

TEN CENTS

NEW YORK, U.S.A., THURSDAY, NOVEMBER 5, 1959

VOL. 56, NO. 86

Jerry Lewis Named TOA's 'Star of Year'

Jerry Lewis, comedian and singer, has been selected by Theatre Owners of America as its "Star of the Year." He will be honored Nov. 12 at the annual TOA convention banquet, to be held at the Sherman Hotel, Chicago.

The award is made to stars who have had consistent boxoffice success and who have brought credit to the industry. The Lewis citation took note of the star's humanitarian work, his support of charity drives, entertainment of service men and his efforts in behalf of muscular dystrophy campaigns.

Lewis' current picture, now in release, is "Don't Give Up the Ship." His "Visit to a Small Planet" is scheduled for release by Paramount early in 1960. He is now producing his first picture, "CinderFella," in which he also stars. Barbara Lawson and Joan Blackman, who appear with Lewis in "Visit to a Small Planet," will be among nearly two dozen "New Faces" who will appear at the TOA convention, Nov. 8-12.

Previous winners of the award were Danny Kaye, James Stewart, William Holden, Rock Hudson and Deborah Kerr.

THE FILM DAILY

VOL. 116, NO. 88

NEW YORK, THURSDAY, NOVEMBER 5, 1959

Lewis Named TOA's "Star of the Year"

Theatre Owners of America has designated Jerry Lewis as its "Star of the Year," it was divulged yesterday by George G. Kerasotes, TOA head.

The plaque that goes with the honor will be presented to Lewis at the banquet which will wind up the TOA convention at the Sherman Hotel, Chicago, Nov. 12.

Prior winners of the award since its establishment in 1954 have been Danny Kaye, James Stewart, William Holden, Rock Hudson and Deborah Kerr in that order.

Lewis was chosen by a committee consisting of Elmer C. Rhoden, chairman, Nathan Greer, Spence Leve, Arthur H. Lockwood, Robert J. O'Donnell and John B. Schuyler.

Lewis was said to have been singled out for the honor "in appreciation of the decade of top screen comedies he has made, his stature in the entertainment industry as a top performer, his continued motion picture production, and his broad humanitarian efforts, which have included support of many national charity drives, his entertainment of troops overseas and his efforts in behalf of the Muscular Dystrophy campaigns."

THE HOLLYWOOD REPORTER

Hollywood, Calif., Thursday, November 5, 10 Cents

Vol. CLVII, No. 27

Jerry Lewis TOA's 'Star Of The Year'

New York. — Jerry Lewis has been selected by Theatre Owners of America as its "Star of the Year." Presentation of the award for consistent boxoffice performance and for bringing credit to the industry will be made at the president's banquet of the TOA convention next Thursday at the Hotel Sherman in Chicago.

Lewis was selected by the TOA Star of the Year Committee headed by Elmer Rhoden. The committee cited Lewis for the honor "in appreciation of the decade of top screen comedies he has made, his stature as a top performer, his continued production and his broad humanitarian efforts." Prior winners have been Danny Kaye, James Stewart, William Holden, Rock Hudson and Deborah Kerr.

DAILY VARIETY DAILY

Vol. 105 No. 44

Hollywood (28), California, Thursday, November 5, 1959

Jerry Lewis Named TOA 'Star Of Year'

New York, Nov. 4—Jerry Lewis has been selected as "Star of the Year" by the Theatre Owners of America.

Lewis will receive the award on Nov. 12 at the president's banquet winding up TOA's five-day convention in Chicago. Lewis was singled out as the film personality who has been a consistent boxoffice star and who has brought credit to the industry.

Previous winners of the TOA award were James Stewart, William Holden, Danny Kaye, Rock Hudson and Deborah Kerr.

Dear T.O.A.

—gratefully Jerry Lewis

JEFF ALEXANDER

Composer-Conductor

•

Films Scored in 1959

"THE MATING GAME"
MGM

"ASK ANY GIRL"
MGM

"IT STARTED WITH A KISS"
MGM

"THE GAZEBO"
MGM
(awaiting release)

"ALL THE FINE YOUNG CANNIBALS"
MGM
(in production)

•

TV..... 1959

GEORGE BURNS SERIES

GEORGE BURNS SPECTACULAR

GENE KELLY SPECTACULAR

"WAGON TRAIN"

"DESILU PLAYHOUSE"

•

AND

JINGLES!
JINGLES!
JINGLES!

•

Management
MCA
ABE MEYER HENRY ALPER

'Great War' Picked by Italy as Oscar Nominee But Hope to Enter 'General'

Rome, Nov. 17.

Dino De Laurentiis' "La Grande Guerra" (The Great War) has been officially designated to represent Italy in the race for the next Foreign Film Oscar. Announcement was (officially) a communique which also noted that "in consideration of the exceptional values of the two films which this year shared the Gold Lion at the Venice Film Festival," the president of the association had been empowered by the ANICA managing committee to additionally "point out" to the Motion Picture Academy another strong pic, "Il Generale della Rovere" (General della Rovere).

Intricately-worded communique reflects the animosity which has surrounded the Italian Oscar designation here in its intramural battle between producers Dino De Laurentiis and Morris Ergas, as well as the near-impasse faced by the designating committee, similar to the one which brought about the solomonic two-way split of the Venice award.

"General della Rovere," directed by Roberto Rossellini and starring Vittorio DeSica, has been top figures in early Italian runs despite harassing attempts by neo-fascist elements throughout the country. "The Great War" looks likewise headed for the highest b.o. brackets. Producer has just announced that the pic went over $350,000 in less than a week's run in limited national release, topping record figures set last season by De Laurentiis' own "Tempest," the 1958-59 boxoffice champ.

While Italian press releases have maintained the generally and deliberately vague tone of the official communique, a spokesman for ANICA queried by VARIETY, elaborated by revealing that association topper, Eitel Monaco, had followed up a letter to the Academy of Motion Picture Arts and Sciences officially designating "The Great War" with another note in which it asked if for once an exception could be made to Academy rules that only one pic per country be taken in consideration. Also if it additionally would weigh "General della Rovere," in consideration of the exceptional fact that the pix split the Venice Grand Prix and were both on high level.

Buck-passing attempt on the part of ANICA apparently was decided on in an emergency meeting last week after "General" produce Morris Ergas appealed the board's previous decision to name only "The Great War." Admittedly, no one here knows if the Academy can make an exception in this specific case. If not, then official designee remains "The Great War."

Kodak Price Cut Helps the Labs Vs. Technicolor

Recent 15 point drop in the price of Eastman Kodak color rawstock has, for the first time, put the general film laboratories in direct and effective competition with Technicolor. Kodak reduction, which most of the labs are passing on to their customers, coincides with a renewed upswing in the number of color films coming on the market.

The EK color price to the labs now stands at 3.60c per foot as against the prior 3.75c. This means that the labs now are charging the film companies 5.69c per foot, which is competitive with Technicolor. In the past, DeLuxe, Consolidated, Pathe and the rest had to charge well above the Techni level.

Diehl Draws 'Happy Anni' Analogy With Saloons

St. Paul, Nov. 17.

Predicting that United Artists' "Happy Anniversary" surely will cause the flames of public resentment concerning screen sex frolics to whip even higher," Bill Diehl, Pioneer Press-Dispatch newspapers' film editor-critic, commenting upon the idea of classifypictures with the tags "adults" and "family," has urged that municipalities take drastic action in the matter.

In his Sunday column Diehl advocated that "theatres, like bars, should be responsible as to whom they serve."

Bars serving intoxicating liquir to minors—those under 21 years of age—are subject to the loss of their licenses and those guilty of the deed are liable to arrest and fine or imprisonment or both.

Rangy Is Term for Today's Themes

The film business today: "You name it; we got it."

A conversation "in depth" with picture business officials brings out the fact that Hollywood and production centers abroad are turning out perhaps the most diversified program in the history of the industry. Every sort of theme seems to be getting a workout.

For one thing, producers without big bankrolls are trying to be different so as to somehow compete in a market that sees the super-charged epics coming from the established and well-positioned film-makers. Another big angle is the general tendency toward tackling subject matter heretofore regarded as "dangerous" from the moralistic (meaning censorship) point of view.

United Artists has a first, or so it's believed, in a comedy, "Happy Anniversary," which focuses on pre-marriage connubializing. This is the one that gave the Eric Johnston office a Code in the head.

British producer James Carreras is underway with a meller, on short budget, dealing with sexual abuses against children.

Other comedies have "grown up." Universal's "Pillow Talk" has some frank talk about the benefits of a gal having a man.

Spectacle is represented in Metro's "Ben-Hur," of course, following on the heels of the artistically poor, but successful, road-company spec, "Hercules," and the also successful reissue of "Samson and Delilah."

There's somber drama in Hal Wallis' "Career," tense dramatics in M-G's "Wreck of the Mary Deare" and serious drama in 20th-Fox's "Diary of Anne Frank," now in its late runs.

For musical comedy, there's the soon-due "Li'l Abner" from Paramount and, for what's regarded by some as a soaper with sex there's "A Summer Place" from Warners. "Porgy and Bess" is here, but it took more than 25 years in arriving.

The horror stuff is in abundance from various studios, and titles registered with the Motion Picture Assn. of America make it clear they'll be many outer-space items on the lineup.

Next from Carl Foreman is a major war picture titled "Guns of Navarone," a biblical entry is Edward Small's "Solomon and Sheba," just for laughs is Jerry Lewis in one after another. The religioso is covered via WB's "The Miracle." Otto Preminger, with "Advise and Consent," is casting an eye on politics.

Significantly, the cycles are over. The big-studio thinking anent one money-making handling of certain type subject matter deserving another, like M-G's series ("Andy Hardy," "Thin Man," etc.) for the most part is no more. This largely is because independent producers have taken over and more and more are trying to get away from the routine.

Getting less attention is the film-making scheme of things are the westerns. The oater, for long considered one of Hollywood's most reliable commodities, has hit the television trail.

BUILDING NEW THEATRES

Hellman Has One Readying, Two On Draughting Board

Albany, Nov. 17.

Hellman Theatre Corp. has been authorized to build and operate theatres, with offices in Albany. Address is that of Neil Hellman's Thruway Motel, 1375 Washington Avenue, alongside which he is constructing a suburban-type, 1072-seat house estimated to cost $500,000 and scheduled for opening at Easter.

Hellman has stated he will erect two other houses of similar type. One is slated for the Cheltenham district of Philadelphia. Another reportedly may go up within 75 miles of Albany.

Capital stock of new company is 200 shares, no par.

Incidentally, Hellman disclosed plans for another 50-room addition to the motel, at a cost of $800,000. He said this will make it the largest in the city, and one of the largest in the country.

Exhib Presses His Damage Action Vs. Town's Own Aud

Red Wing, Minn., Nov. 17.

Jack Wright's Chief theatre here has suffered a 25% patronage loss and thus considerable monetary damage since the city of Red Wing leased its municipal Auditorium to James Fraser to be operated as a competing film theatre and allegedly instigated a community boycott and other hurtful measures against the Wright showhouse.

Evidence to this effect was introduced in the Wright district court suit against the municipality for a permanent injunction to restrain the leasing and operation of the taxpayer-owned auidtorium as a film theatre. The alleged boycott, etc., were in retaliation for the fight Wright has launched to eliminate the city as a competing exhibitor.

After Wright won a suit to halt the city from operating the auditorium as a film theatre, the municipality succeeded in obtaining passage of a law in the Minnesota legislature permitting it to lease it for that purpose. It leased the auditorium to James Fraser who had been managing it for the city.

Wright contends that this was a subterfuge and also that the state law in question is unconstitutional, thus making the city's action illegal.

When the suit first was heard, Judge Edward Cahill dismissed it because no damage was shown by Wright. The re-hearing followed the submission of the damage evidence. Before handing down his decision Judge Cahill said he'd study a brief to be filed by the city this week.

Wright also has a federal court anti-trust suit going against this city, seeking substantial damages.

For many years Wright, operating the Chief, made no effort to halt Red Wing from being in exhibition. But when television started to cut into patronage and Hollywood product began to sag in volume and it became necessary to bid competitively for many pictures he had a change of heart and decided that as a taxpayer he shouldn't be required any longer to have the municipality in competition with him.

TELL GERMANY ABOUT PENNSY IMMIGRANTS

Harrisburg, Nov. 17.

Governor David Lawrence has petitioned U.S. Secretary of State Christian Herter to send a Pennsylvania cultural exhibit and pageant on a goodwill tour of Germany next spring.

The pageant, "Man's Reach," dramatizing the story of the Harmony Society, would be a part of the State Department's cultural exchange program for 1960.

The Harmony Society dates back to the migration of Germans to the Keystone State in the early 19th Century. It was established in western Pennsylvania. Buildings which date back to that era are still intact and open to the public. They are administered by the state Historical Commission.

Subsequents Bid, Grab Big Films For First-Runs

Minneapolis, Nov. 17.

Now that several companies are permitting him to bid competitively against loop theatres for first-runs for his two supposedly subsequent-run non-art neighborhood houses, the St. Louis Park and Uptown, circuit owner Harold Field is having surprising success in that direction.

Until Field requested the competitive bidding privilege, which a number of companies haven't yet granted him, all firstruns of U. S. films, with an occasional isolated exception, had been going to the downtown houses here. Only British and other foreign films had been having firstruns locally uptown and those mainly in art theatres.

Field's success has led Sidney Volk, who with his brother William owns four of the leading subsequent-run neighborhood theatres here, to ask the film companies for the privilege of bidding with the loop houses for firstruns.

Several years ago the Volks failed in a federal court fight to obtain that right.

On competitive bids Field has just been awarded Columbia's "The Last Angry Man" and "Solomon and Sheba" (UA) for his uptown St. Louis Park and "The Mouse that Roared" (Col) for his neighborhood Uptown firstruns. These come on the heels of a trio of other firstruns at the St. Louis Park, won on competitive bids. These have been "The Horse's Mouth" and "Wild Strawberries" which have played six weeks and three weeks, respectively, and the current "He Must Die," which is in its second week. For the first-runs he has been charging $1.25 instead of the former regular 85c.

"The Last Angry Man" opens at the St. Louis Park Nov. 13 and it's exepected to run until Christmas day when "Solomon and Sheba" will take over. Field believes these two pictures will carry the theatre into next spring. "The Mouse That Roared" will reopen the Uptown after expensive improvements.

An unconfirmable whisper in local trade circles that Field's deals for "Solomon and Sheba," "The Last Angry Man" and "The Mouse that Roared" call for guarantees of $25,000, $12,000 and $7,000, respectively, and a minimum 11-week run for the first-named. These are considered "enormous" guarantees in local exhibitor circles and many of the "boys" feel Field is taking a huge gamble and they'll watch the outcome with great interest.

In the case of Solomon and Sheba" the award undoubtedly was influenced not only by the bid, but also by the fact that the St. Louis Park is the only theatre other than Ted Mann's loop Academy equipped for 70m projection and, according to present expectations, the Academy will be tied up for more than the next year with "Porgy and Bess" and "Ben-Hur," both of which have been landed by Mann who has had "Around the World in 80 Days," "South Pacific," "The Diary of Anne Frank" and "The Big Fisherman" for long and highly profitable hard-ticket runs.

In all the aforegoing connection, industry circles are pointing out that with more neighborhood theatres here also bidding along with the loop houses for firstruns the film costs will be pushed up still higher for those involved. Accordingly, even happier days should be ahead for distributors locally.

Ediphor, Inc., Delaware corporation, filed a statement designating its New York State office for the conduct of a motion picture and television projection business as 260 Madison Avenue, N. Y. Appleton, Rice & Perrin were filing attorneys at Albany.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Cl 6-4600
MAX REINHARDT'S
"THE MIRACLE"
Starring
CARROLL BAKER ROGER MOORE WALTER SLEZAK VITTORIO GASSMAN KATINA PAXINOU
A WARNER BROS. Picture in TECHNIRAMA® & TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "CONTRASTS IN RHYTHM"

STANTON: PROFILE IN GLOOM

Rough TV Days for Auto Dealers

The auto dealers don't know too much about the Nielsens, but indirectly they're taking a beating from the rating service. Since troubles come in doubles, they're not only caught in the inventory squeeze due to the steel shortage and cutback on new auto production, but the Nielsens on many of the auto-sponsored shows, in which they have a dealer sponsorship stake, are hardly condusive to inviting a waiting-in-line even if they had the cars to sell.

Take, for example, the Plymouth-sponsored Steve Allen Monday night show, which took a beating from the "Hennesey" rival entry. Or the Dinah Shore-Chevy hour, which wound up in third place in its Sunday time period with ABC's "The Rebel" and the CBS brace of "GE Theatre" and Alfred Hitchcock moving ahead. Or Chevy's Pat Boone ABC show, also trailing in third place in deference to "Zane Grey" and "Bachelor Father."

Or, the worst yet, the trimming administered Ford on its big-time Tuesday night "Startime" series as Red Skelton, with a 27.6, topped the two-week rating average of 20.4 for Rosalind Russell and Jerry Lewis.

Susskind Blasts MCA for Tossing Closed-Door Curbs at 'Play of Week'

Music Corp. of America was accused this week of stopping story material from going to "Play of the Week," local tv stanza produced by a former MCA agent, David Susskind. Show is produced in two-hour form and repeated nightly for a whole week on WNTA-TV, New York with hope later it can be syndicated nationally, thereby enabling the station to provide more money to participants.

"With its fierce fascination for a dollar," charged Susskind, "MCA has no appetite whatsoever for 10% of $2,000." "Play of the Week," which has been thought of as kind of the off-Broadway of local video, pays scale or only slightly better for actors and as little as possible for story material.

Minutes before Susskind hurled his charge at MCA, where he once was employed before going into biz for himself, a spokesman denied emphatically that MCA had a ukase against the prestige tv show. Spokesman pointed to the fact that there are currently MCA-handled thesps in the tv stanza.

Susskind said that, yes, he could get MCA actors, but "only by approaching them directly and not through MCA." He added, however, that the only play material MCA is willing to sell the local show are "the dregs."

"I begged for anything of Arthur Millers," Susskind said, "and anything by Tennessee Wililams. We're dying for a William Inge or a Robert Anderson and all MCA offered me was "You Touched Me," a first play by Williams—and a collaboration at that, which was quite dreary."

Susskind added that perhaps MCA was willing to offer "Play" rights to Arthur Miller's adaptation of "Enemy of the People," but he wasn't especially enthused. (Show opened recently off-Broadway and seems to be shaping as a middlin' click, after an original on-Broadway flop.)

NBC-TV Dickers Doris Day Special

Doris Day is currently involved in NBC-TV dickers for a one-time 90-minute special. Web is banking on the probability that the singer-actress will have enough free time between next January and April to tape the vidcast.

Negotiations, for an approximate $500,000 telecast (with big star support) are being carried on with NBC-TV programming's Herb Sussan by Miss Day's husband-manager Marty Melcher.

$3,455,000 El Paso Sale

El Paso, Tex., Nov. 17.

Purchase of El Paso tv and radio station KROD was announced by Jack C. Vaughn, prez of Southwest States Inc., following approval by the FCC.

The station, a CBS outlet, was bought for $3,445,000 from the El Paso Times Inc. Cecil L. Trigg of Odessa will be manager.

CBS-TV Daytime Biz

CBS-TV this week wrapped up four pieces of daytime business, the biggest coming from Dumas Milner Corp. which bought alternate-week quarter-hours in three daytime programs—"Love of Life," "For Better or Worse" and "Verdict Is Yours."

Other biz comes from Toni Co., for an alternate-week quarter-hour of "Love of Life"; from Helene Curtis for two alternate-week quarter-hours in "On the Go," and from Tootsie Roll which upped its "Captain Kangaroo" insertions with an additional quarter-hour in the Saturday version

More Headaches For Revson—His 'Big Party' Show

None of the principals, from Revlon to producer Goodie Ace, admit to any trouble, but it is evident to the trade at large that the "Big Party" specials on CBS-TV are in an unhappy state. Apart from the recent defection of director Norman Jewison and the axing of musical director Gordon Jenkins, it is understood that the production staff and Charles Revson, of Revlon, are in one way or another not too happy with each other.

Revson, who has the rep of liking to get into the tv production act, has made his opinion of the show felt, evidently through his own tv exec, Mort Green. Word came down recently that Revson wants to jazz up "Big Party" by inserting more standup comedics. Standup stuff is not in Ace's traditional vein of presentation.

As one source put it, "Revson wants entertainment to lay them in the aisles."

Revlon says it has no intention of cancelling the program, of which there have so far been three. (Show is a bi-weekly deal in the Thursday "Playhouse 90" time.) Revlon is signed for 15 Thursday shows plus four in other CBS time periods. Bankroller is absolutely committed to air eight of the batch, which will carry the stanza into February.

But CBS is worried about the stanza for other reasons: It's felt that "Big Party" has aided in lowering the "Playhouse 90" ratings.

Jewison quit after the first stanza and is now working on six specials for CBS-TV, not including the one Revlon special that he's directing for Harry Belafonte on Dec. 10. According to a spokesman for the singer, it was Belafonte who asked for Jewison. Revlon will have nothing whatsoever to do with the Dec. 10 production, it was explained.

Musical director Jenkins, let go (allegedly by packager William Morris) after two shows, is still being paid for participation in six "Party" telecasts.

'WE GOTTA FISH OR CUT BAIT'

By GEORGE ROSEN

Frank Stanton, CBS president, postmortems: "Time is of the essense. We've got to move fast; very fast. Forgetting the quizzes, there's much that's mediocre around, on our network and on the others. And something has to be done about it, before it's done for us. The day is over when we can wait around for the next NAB convention—ineffectual as it is—to take some action. By then it'll be too late.

"And it's not only the networks. The stations will be in it way up to here, too. Remember the Blue Book? That could pale into insignificance if the FCC goes into action. All they have to do is pick, say, one out of every 10 or 12 stations, and everything blows up."

Let the industry say what it will, Stanton argues, "We've been lax in our responsibility. I'm not talking about the eggheads. I'm speaking of churchmen, doctors, teachers, responsible community leadership. When you've let them down that's important. So now it's up to us. We've got to fish or cut bait."

These are the sentiments of a worried man. But these too, are the sentiments of the industry's No. 1 statesman who is coping not only with the immediate problem but envisions the overall future of television and is trying to outline a path of action that will rectify its abuses and provide for its greater potential.

It's been said in many quarters over the past couple of weeks that the Stanton breast-beating and confession of sins before the Oren Harris Subcommittee was carrying matters a bit too far; that the CBS president was inclined to "panic" unnecessarily, instead of taking a more defensive position.

Yet, if anything, Stanton was "in character." If this was to be the "CBS script" in fighting the sorriest mess Stanton has seen in his 30 years in broadcasting, it was at least backed by many years of sense and feel and knowledge in carrying an industry torch. As the industry's champion worrier dating from way back, he knows a storm signal when he sees one. "Let Stanton worry about that in Washington," as broadcasters otherwise went about the day to day routine, became par - for - the-course. It's not for nothing that it's been said, both in and outside the industry, and particularly in some high-placed D. C. precincts, that there's nothing wrong with the broadcasting industry that a few more Stantons can't cure.

Just as Stanton sees deep audience resentment today, somewhat analogous to the story of Arthur Godfrey, who was riding high and could do no wrong until he fired Julius LaRosa, the CBS prexy makes no bones over his distress on coming attractions. The quiz phase of the investigation may be over, says Stanton, but now that the groundwork's been laid the five-pronged postmortems are beginning in earnest.

The attacks will come from all directions. First, there's the resumption of the Harris hearings in December on the payola business (what worries Stanton here is that out of these initial explorations into payola could come some demigod in all his righteous wrath who could go to work on some of the top personalities in the medium today—comics, singers, et al. to exhume any past gifts or moneys

(Continued on page 52)

CBS Eye on 3 Areas

While preferring not to be pinned down on specifics, CBS prez Frank Stanton says the network "cleanup," both in programming and advertising, encompasses three areas:

(1) Nature of the programming; (2) commercial abuses; (3) balance in taste.

On-the-Air Promos More Effective Than Newspaper Ads? CBS-TV Payoff On Nielsens May Stir Rumblings

Arbitron Top 10

(Nov. 9-15)

Louis Jourdan	NBC	33.9
Gunsmoke	CBS	31.1
Bob Hope	NBC	30.3
Goodyear Theatre	NBC	26.1
Wagon Train	NBC	25.9
Chevy Show	NBC	25.7
77 Sunset Strip	ABC	25.4
Have Gun	CBS	24.5
Red Skelton	CBS	24.5
Markham	CBS	24.1

A thought to be reckoned with these days is the possibility that CBS-TV won out on the Nielsens in good part because of the way it handled its promotional campaign. Belief in certain advertising-network quarters this week is that on-the-air promotion is "infinitely superior" to the old fashion line of start-of-the-season newspaper ads.

"Newspaper advertising is strictly a sop to sponsors," one source charged.

It was explained that seeing something about their shows in print is always more of a reassurance to tv advertisers than the promise of great on-the-air advertising. Yet, it has been pointed out, that if all the newspaper ads that a given network takes on its shows for the beginning of season add 20% of the collective readers to the viewing audience it won't alter ratings more than 3 or 4%. And, the argument goes, no newspaper ad is likely to add anywhere near 20% of its previously untapped readership to the audience of a tv show.

In great measure due to the late Bill Golden, CBS-TV's pub-ad topper, the network this season minimized the amount of newspaper space given for individual shows. The new programs got print mention, but the heavy promotional work was done on the air by CBS-TV. It is felt that the amount of airtime devoted by CBS-TV to its programs was far greater than that of either of the other two networks.

It didn't take but that one Nielsen of last week to cause rumblings at the other two networks as to whether the present policies of selling via newspapers isn't outmoded.

Ken Bilby Moving Out of NBC For Parent RCA Slot

Ken Bilby, exec veepee in charge of advertising - promotion-public relations for NBC, left this week for a three-week vacation in Arizona and Mexico. Shortly after his return he relinquishes his post to move upstairs to the parent Radio Corp. of America to become v.p. in charge of public relations, effective Jan. 1.

Bilby will become successor to Ewen Anderson, who suffered a heart attack some time back and has since been in poor health.

Who succeeds Bilby in the top administrative slot at NBC has yet to be resolved. Whether NBC will again go outside the company, as it did in the case of Bilby, hasn't been decided, although it's known that there's some high level rooting interest on behalf of Syd Eiges, v.p. in charge of press information and vet of the NBC pubrelations wars.

NBC prez Bob Kintner, it's understood, championed the elevation of Bilby to the parent company post.

Clark's 'Talent' Show, 'Keep Talking' Status Iffy; Low on Rating Poll

"Dick Clark's World of Talent" and "Keep Talking" are two ABC-TV short-term sponsored entries that may be the first of the web's casualties this season.

Lorillard cigs has a 13-week deal on the Clark's "Talent" show, telecast Sundays at 10:30 p.m., and Mutual of Omaha has a similar short-term deal on "Keep Talking," telecast Tuesday at 10:30 p.m.

Dissatisfaction stems from the ratings, the two shows being "low men on the totem pole" of web's schedule. On national Nielsen, second October report, "Keep Talking" registered a low 6.7, and "World of Talent" a small 7.3.

GOTTLIEB EXITING CBS-TV FOR GAC

Lester Gottlieb has resigned his post as a program executive at CBS-TV and is moving over to General Artists Corp. as a staff veepee assigned to television.

Gottlieb is exiting the network after a 12-year tenure, shifting over from Young & Rubicam. He was formerly head of CBS Radio Programming and later became head of tv programming. In recent year's he's been involved in tv program development.

Gottlieb moves into GAC next week.

Larry White, director of daytime tv for the network, will assume the additional burdens of program development to help fill the gap in the exiting of Gottlieb. While at Benton & Bowles White was one of the agency sparkplugs in program development.

Firestone Likes Those Pubaffairs

Firestone is picking up four, maybe five, additional programs on CBS-TV's coverage of the Ike and Khrushchev counter-visits. New phase of stanzas, not included in Firestone's original 14-program buy, will follow President Eisenhower's forthcoming European-Asian jaunt under the continuing coverall title of "Eyewitness to History."

Sponsor is picking up the tab on three half-hours, the first of which goes on Monday, Dec. 7, in a 7 p.m. slot. On Wednesday, Dec. 23, after all the half-hours have been done, "History" will go a full hour, between 7:30 and 8:30 p.m. Reported fifth stanza will be called "Eyewitness to History—1959," and is probably to be a year-end wrapup in a 9-10 p.m. slot. New buy does not cover the three remaining shows not yet produced out of the original 14-program purchase by Firestone. Only 11 have been aired so far, the last three designed to cover Ike's Russian trip next spring.

STEEL STRIKE AS CANADA TV BLOW

Toronto, Nov. 17.

Because of the American steel strike which has now resulted in layoffs in Ontario, General Motors of Canada has cancelled its 90-minute sponsorship of Ernest Hemingway's "The Killers" over the 39-station tv network of the Canadian Broadcasting Corp., skedded for Thursday (26).

Preempted Canadian shows will be returned but Southern Ontario viewers can catch WBEN, Buffalo, Chevy show over CBC remains unaffected.

NBC's Do-Good Image Gets Major Billing at Web-Affiliate Powwow; Durgin's Derring-Do a Big Click

By ART WOODSTONE

By the time the network had ended its two-day affiliate convention in N. Y. last week, the NBC-TV theme had been reiterated so often that it was bound to sink in: As long as it can, NBC is going to stress its self-styled role as the "balanced" network.

NBC chairman Robert Sarnoff said it, so did NBC president Robert Kintner. It was said another way by program topper David Levy and repeated in an unusually "noncommercial role" by sales veepee Don Durgin. Web will follow the plan laid down specifically a few months ago—of underplaying ratings and building up the NBC image of a rounded network offering a rounded service to the public.

It was especially clear in the Durgin presentation. When tv folk get down to sales presentations they generally talk rating talk, they stress "bread and butter" programs, but Durgin didn't. As a matter of fact, he went so far as to undersell the program staples.

Durgin listed that westerns today only represent 6% of the NBC-TV schedule, that the suspense or mystery shows are only five in number "as compared to three back in 1950" and that "the principal difference today is not so much in the amount of this program type as in the change in mood and accent—the difference between 'Martin Kane' and 'Peter Gunn'." The sales striper also noted that "situation comedy has never occupied a very large part of the NBC program schedule." There were four back in '59, he said, and there are only three today. NBC-TV, he added, only has four nighttime game or audience participation shows.

Instead, the salesman stressed the new role of network news ("we have come a long way since the days of John Cameron Swayze"), the "most significant development" being the "increasingly important role that news and information is playing in the programming structure." NBC has, according to Durgin, some 300 staffers under veepee Bill McAndrews, a list which includes "correspondents, writers, cameramen and editors . . . supplemented by hundreds of stringers."

Salesman Durgin also referred to the "Project 29" series (heretofore known principally as a public affairs show) as "educational television." Durgin stressed more unabashedly educational matter like "Continental Classroom," a high-flown early morning project which has invariably left to discussions by executives more "institutionalized" in character than a network salesman—but, like everyone else at NBC, the crossly commercial was bypassed.

Going round and round with "rounded," Durgin then flew to baseball, championship bowling, golf, racing from Hialeah, tennis and "pigskins"—a sports calendar

(Continued on page 54)

Playboy Mag's Associate Publisher

A. C. Spectorsky

has neatly tied Exurbanites with the Travail of TV in his piece

Mother of Invention: 'Take One'

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

95% of NBC Radio Affils Subscribe To New Concept

About 95% of NBC Radio's affiliates are going to ride with the web's "program service," the shaved-down plan that web topper Joe Culligan will institute Jan. 1. Other 5% represent approximately 10 stations, some of whom are ultimately expected to renege and stay once they realize that NBC meant it last week (at the affiliate convention in N.Y.) when it told its stations that they either go all the way with the plan or "get out."

Among the stations who indicated that they're going to defect when their present contracts with NBC Radio end are the affils in Baltimore, Syracuse and Hartford, all repped by Henry Christal, who is a strong exponent of World Wide Radio, the outfit that is still working toward an indie program setup for 25 or so of the country's leading radio outlets.

Web figures that it can replace the defecting stations with others in the same markets. NBC will be eliminating entertainment programs and sticking after the beginning of next year to the weekend "Monitor," its regular news coverage and complementary news service called "Emphasis."

Only way NBC will offer up any other shows, like "My True Story," is if enough affils are willing to cover production costs for which stations can then sell this program locally.

Alex Dreier, one of NBC Radio's newsmen, was really the star of the radio affiliates phase of the two-day New York convention last week. On Wednesday (11), Dreier "sold" truculent affiliate execs on "Emphasis," eight five-minute daily news-in-depth stanzas NBC is designing to accompany its regular news coverage. According to one estimate, at least 40 stations were uncertain about "Emphasis," but the Dreier comedic pitch, with the help of Chet Huntley, apparently turned the tide. Boxscore after Dreier: All 190 stations staying with NBC Radio after Jan. 1 are taking "Emphasis."

Helffrich Won't Quit NBC Post

NBC's continuity acceptance chief Stockton Helffrich won't be going over to Television Information Office after all. Helffrich, who was to become No. 2 man to TIO topper Louis Hausman, is going to stay with the network.

Helffrich, reportedly anxious to take the TIO job when it was first offered, did not work out a satisfactory method and didn't want to lose NBC retirement benefits. What Helffrich sought was a "leave of absence" from the network, in order to move over to TIO. The "leave" evidently would have counted toward his 30-year retirement pay at NBC, but the network wanted him to resign—so Helffrich stays. He's been at NBC for 26 years.

Heldenbrand Latest To Exit WMGM; Joins WRCA

Latest exec to ankle WMGM, New York, is Page Heldenbrand, who is going over to rival WRCA Radio as chief of advertising and promotion. Heldenbrand, who was copy chief at the Loew's station, is one of the six men to leave since fall.

Four of the six, including Heldenbrand, were departmental heads. Ed Hymoff, who left with his staff of two men, quit as chief of news at WMGM. Then Lester Dinoff quit as publicity boss to go to WABC-TV, and, in the biggest defection of all, veteran program topper Ray Katz quit to take full charge of his own talent business.

Bob Hope, Ben Gimbel In Philly B'nai B'rith Spotlight on Nov. 29

Philadelphia, Nov. 17.

Bob Hope and Ben Gimbel will share top billing here Nov. 29. The Hollywood star will highlight a B'nai B'rith testimonial dinner at the Bellevue-Stratford to be given in honor of his longtime personal friend, Benedict Gimbel Jr., president of radio station WIP.

Hope's extra-curricular activities have been drastically curtailed since his illness last Spring; but he expressed a wish to participate in the tribute to Gimbel. The pair have been friends ever since the Philadelphia run of "Roberta," early in the comic's career. Gimbel, one of the town's best known theatre buffs, has rarely missed a legit preem in the last three decades.

The testimonial, tendered by Adelphi Lodge, B'nai B'rith, is in recognition of Gimbel's "service to youth an dto the community." It comes at a significant time in the life of the broadcasting pioneer. Gimbel is slated to become director and v.p. in charge of radio operations for Metropolitan Broadcasting Corp., pending FCC approval of the recent sale of WIP for over $4,500,000.

Actually, dinner was in the works long before the announcement of the sale, but was held up pending dovetailing of Hope's schedule with Gimbel's. Other recent recipients of the B'nai B'rith award were Marian Anderson and Pearl Buck.

Show biz names mingle with city and state officials on list of sponsors of the fete. Former include Fred Astaire, Ralph Bellamy, Joan Crawford, Henry Fonda, Arlene Francis, Jackie Gleason, Johnny Mercer, Dore Schary, Ed Sullivan and Walter Winchell. Other sponsors include Mayor Richardson Dilworth, Gov. David S. Lawrence, U. S. Senators Hugh D. Scott Jr., and Joseph S. Clark Jr., Secretary to the Cabinet Robert Gray, Metropolitan president John W. Kluge, CBS director Dr. Leon Levy and his brother, Isaac W. Levy, and RCA counsel Bernard G. Segal.

'Heartbreak House' Pitched as TV Spec

Vidtape version of "Heartbreak House," the George Bernard Shaw play currently on Broadway, has been offered as a special to the three networks. Co-producers of the play are Maurice Evans and Robert L. Joseph.

Comedy, starring Evans, Pamela Brown, Sam Levene, and Diana Wynyard, has a limited 14-week Broadway engagement which ends Jan. 23, '60. Following that, there's a possibility of a tour, depending on the casting. Vidtape version would be telecast following the road tour.

Talks at this stage are very general. According to a representative of the producers, budgets and casting problems haven't been explored.

Producer Joseph, in another project, also has the tv option on "Major Barbara," the GBS play which closed on Broadway in the spring of '57. Last June, Joseph and his partner Producers Theatre, paid another $5,000 to extend their option for the American tv rights for another year. Charles Laughton directed and starred in the Broadway production.

WIP Shareholders Okay Station Sale

Philadelphia, Nov. 17.

The 56 shareholders of station WIP unanimously approved the sale of the 38-year-old Philadelphia station to Metropolitan Broadcasting Corp., at a meeting held here Thurs. (12). Transaction is still awaiting FCC approval.

Metropolitan bought WIP for the near-record price of upwards $4,500,000 exactly one year after its purchase from Gimbel Bros. Philadelphia, by a syndicate headed by station president Benedict Gimbel Jr., and actor Bob Hope. Gimbel will become director and v.p. in charge of radio for Metropolitan

NBC Affils Observe K-Day

It was only coincidental that the NBC affiliates convened in New York last week day-&-date with release of the Time mag cover spread and hatchet job on NBC prez Bob Kintner as an afterpiece to the quiz scandal and the Kintner testimony before the Oren Harris subcommittee in Washington, but as far as the affils were concerned, everything came up roses for Kintner, who was their "man of the hour."

The affiliate membership almost to a man re-echoed the sentiments of NBC board chairman Bob Sarnoff, who paid high tribute to the network president for his "firm and courageous stand" in his D.C. presentation—a view equally shared (and expressed previously to Kintner) by RCA board chairman David Sarnoff and RCA president John Burns.

It was recognized that, considering the "NBC climate" and sensitive areas involved in the protection of some $30,000,000 billings in daytime quiz shows, Kintner had no alternative but to show up at the hearings as the "villian" of the give-&-take encounter. Hence the Sarnoff observation in his address to the affils: "It would have been a lot easier to have taken the position that the network was the main culprit, and such a position might have drawn some undeserved applause and praise. But that would not have been intellectually honest . . . I think Bob (Kintner) has done a real service to the industry, as a spokesman for the integrity of the broadcaster."

CBS-TV's Workshop for Writers, Directors, Actors; Sun. Showcase

Borrowing a famous page from the sister CBS Radio book of yore, CBS-TV is launching the "Columbia Television Workshop" in N. Y. Besides the development of professional writing, directing and thespianic talents, the project will end up being a regular Sabbath stanza under the supervision of producer Albert McCleery.

"Workshop" gets going Nov. 30 when the web will stage in New York the first in a string of seminars for writers and directors. McCleery and Ethel Frank, plus other CBS staffers, will conduct the meeting, to which 10 young writing and directing pros have been invited.

Phase two of the "Columbia Television Workshop" is set to begin on Jan. 24. The first of the weekly series of dramas will be exposed on network airtime. Time for the shows will be noon to 12:55 p.m. Most of the dramas, according to CBS, will be penned and directed by pros, though it is "hoped that some of the seminar writers, directors and performers (who will join the seminars after the first couple of weeks) will also be given the opportunity to participate.

"It is by contact with the established professional that young talent becomes sharpened," according to CBS-TV program topper Oscar Katz.

Writers for the seminar will all come from pro writing ranks, whether they're novelists, playwrights, essayists or short story writers. The directors will be chosen from the ranks of active assistant directors, stage managers, production assistants—in tv, on or off Broadway or in community and college theatrical projects. The actors will also be young pros.

Project is being developed along the lines of the famous old "CBS Radio Workshop," one of the all-time great critical successes in broadcasting.

TV Scripter

Stirling Silliphant

is discerningly concerned about

Lo, The Vanishing Writer

* * *

an Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

NBC's 'Renegade,' 'Barbarian' Among New Hour Entries

Steve Cochran has been inked to front one of the new hourlong series announced by NBC-TV at its affiliates convention last week. Cochrane will do a series called "Renegade," one of the two telefilm pilots to be done for the network by the production team of John Lee Mahin and Martin Rackin.

Other Mahin-Rackin affair will be "The Barbarians," also to be 60-minutes long, it will be based on F. Van Wyck Mason's novel of the same name. NBC also plans western hour pilots on "The Avenger," to be "tested" in "Bonanza," and on "Overland Stage," to be handled likewise as one of the "Wagon Train" series. NBC is financing other hour long stanzas as well for '60-'61, including at least 13 full "Blue and the Gray" skeins. In the half-hour vein, pilots from Ziv (on "Klondike") and from Walter Mirisch (on the "Iron Horseman") are due in to NBC.

'WALL ST. LAYS EGG' AS HUB ANNI TV'ER

Boston, Nov. 17.

An unusual bit of cooperative programming between two Boston tv stations made it possible for a wide audience to see a timely telecast—30th anni of the stock market crash of '29—Thursday (12).

Looking at "The Wall Came Tumbling Down," script by Philip Beigel, produced by Doug Leonard, both WBZ-TV, on Channel 4, at 9 a.m., programmers at WGBH-TV felt it was such an exceptional program that they made arrangements with Westinghouse to show it in prime time on Channel 2 same night.

The program marking the anni of "Black Tuesday of 1929" and the famous VARIETY headline, "Wall Street Lays An Egg," gave a little of the background of the 1920s and some of the financial events that led up to the disaster.

IBM Dickering 1st TV Entry

International Business Machines, one of the nation's largest corporations is on the verge of making its initial entry into commercial television. The company, mulling the idea of going into video for the past nine months, has finally put the three tv networks on notice that it is looking for the right prestige package for next season.

Reportedly first approach early last March by Television Bureau of Advertising, which is in business to generate new billings for all phases of video, IBM was willing to talk only if all parties involved promised to keep the talks in strictest confidence. IBM toppers were not anxious to have video solicitors after them before they had made up their minds to take the tv step.

"Yes" decision came down about two weeks ago, and now with a budget at least large enough for a full season of one network half-hour show (more if needed, according to one informant), IBM is tallying up the offers.

SITUATION COMEDY COMEBACK

Commercials: Likes & Dislikes

Hollywood, Nov. 17.

Cream of the blurb crop is the "Ford dog," and used car commercials rep the lowest of the low, in the opinion of the Academy of Television Arts & Sciences membership here.

Commercial likes and dislikes of members of the industry were listed at an ATAS session last week when blurb standings were tabulated via a postcard poll of membership conducted by the Academy:

COMMERCIALS LIKED MOST	COMMERCIALS LIKED LEAST
1. Ford dog	1. Used Cars (bottom of heap by a comfortable margin)
2. Little Burgie man	2. Anacin
3. Hamms Beer	3. Ban
4. Butternut Coffee	4. Vic Tanny
5. Regal Furs	5. Hub Furniture
6. Wrigley's	6. Yeakel Bros.
7. Chevrolet	7. Viceroy
8. Falstaff	8. Dristan
9. Kaiser	9. Crest
10. Calo	10. Prell
11. DuPont	11. Bufferin
12. G.E.	12. Colgate Toothpaste
13. Gillette (World Series)	13. Rolaids
14. 7-Up	14. Zest
15. Coca-Cola	15. Arrid

Reiner Sez TV Better in Days That Allowed a Little Room for Failure

By BOB CHANDLER

Hollywood, Nov. 17.

Television comedy, like so much else about the medium, has been reduced to the play-it-safe variety, without room for experimentation or for failure. That's the view of Carl Reiner, who's been in the medium from the start and now is entering his first season as a tv writer, via the Dinah Shore show.

In the old days, Reiner recalls, there were no sacred cows, to begin with. More important, the stakes weren't so seemingly high, and the comic was willing to gamble. "On the Sid Caesar show, we'd think of something so outrageous or so outlandish that it either had to be great or an outright disaster. But we'd try it, with all the stops pulled out, and if it worked, it was fun and we were heroes and if it bomber, we'd learn something.

"Today, there's no room for failure. When 'Your Show of Shows' started, the whole 90-minute package cost $18,000. Today, it costs $150,000 for the time alone. So now, when a comic is figuring his sketches or his routines, he's not going to take a chance with something wild that has a 50-50 chance of making it or laying an egg. He'll play it safe.

"The only real exception today is Steve Allen. He tries, and it's true, he misses pretty often, and some of the stuff is in bad taste, or crude, but he does hit too, and when he does, it's just brilliant. Sid (Caesar) seems to be trying more daring things again, maybe because the pressure of a weekly show is off.

"Also, besides the aspect of the gamble, there are too many things a comedian can't touch anymore on television. As the medium got bigger and more important, sponsors started to lay down more and more rules for fear of offending consumers. Sid, for example, used to

(Continued on page 46)

Network TV Biz Up 13% for Sept.

Network television's gross time billings were up 13.6% for September of 1959 over the like month a year ago.

This year the three webs billed $48,176,459 against $42,417,190 for September a year ago, according to TvB.

Billings were up 10.5% for the first nine months of this year over the same period of '58 with a gross billings total of $451,013,344.

ABC-TV, with billings of $86,566,156 for the first nine of '59, showed an increase of 19.8% over last year. CBS-TV was up 7.8% with $195,350,810. NBC-TV's total of $169,096,379 was an increase of 9.3%.

CBS-TV Spot Sales Powwow for Chi

Chicago, Nov. 17.

Fifth annual management meeting of CBS-TV Spot Sales will be held in Chicago tomorrow (Wed.).

All station managers and sales managers of stations repped by CBS-TV Spot Sales have been invited to the one-day conclave. Agenda calls for reports by the various spot sales departments, and discussions of rating surveys, reviews of current audience trends, and talks on vidtape uses and programming problems.

Lestoil Also Eyes '60 Network TV; $12,000,000 Spots

Adell Chemical, billing this year about $12,000,000 in spot tv for its liquid cleanser Lestoil, is considering moving some of its money over to network in 1960.

Company makes massive spot buys with all stations in a market on a one-year contract basis through a house agency headquartered at the plant in Holyoke, Mass. The spread in markets as far west as North Dakota has created complex administration problems and book keeping.

Equally important factor in the potential move to network are the pressures of competition that have arisen mainly in the last year with all the major soap firms bringing out competitive products.

The scramble for availabilities has been a battle royal with Procter & Gamble, Lever Bros. and Colgate, among others, moving in where Adell once had an exclusive franchise on the all-purpose, liquid cleanser market. For the first time this year, Lestoil was forced into newspapers in Chicago and Buffalo in order to get desired coverage.

Company is also preeming new products, including a bleach, which could get wide introduction via network exposure.

With Lestoil now distributed throughout the northeast and west of Mississippi, a sectional network buy would cover well over 50% of a web's station revenue.

Kissin' (What Dat?)

Grand Prairie, Tex., Nov. 17.

KKSN, Three Cities Radio Inc., has applied to the FCC to voluntarily assign the license of the outlet to Kissin' Radio Inc.

NEW CBS SHOWS SHOW STRENGTH

There's evidence from the Nielsens that the situation comedy is making a comeback in tv. At a time when the network program makers and buyers are scrounging around for new formats and program patterns in a bid to shoot out in new directions and get off the quiz-violence-western hook, the rebirth of the situation comedy as a weekly half-hour staple could well be one of the answers to the recurring "what do we do about next season?"

Major beneficiary of the rekindling of public interest in the situation comedy is CBS-TV. Strangely enough, this was the formula that played a key role in the Columbia programming upsurge about a decade ago. The trend continued for some time but in recent seasons there was a tendency on the part of the viewer to walk away from them. Now it looks like they're back in business.

It's not only evident from the Nielsen windfall status of such continuing entries as the Monday night back-to-back Danny Thomas and Ann Sothern shows on CBS, and in the NBC "Bachelor Father" and ABC "Real McCoys" segments, but in some of the newer properties as well. Particularly impressive is the strength of the Sunday night 7:30 "Dennis the Menace" on CBS, which looks like one of the few new winners (among all categories) of the new season. It's not only cut into "Maverick" but looks like it might well forge far out in front in leading the time period.

On several other Nielsen fronts, the new situation comedies seem to be taking hold, despite weak starts. These include the General Foods-sponsored "Hennesey" Monday night CBS series, the Tuesday 8:30 "Dobie Gillis" and the Thursday night "Betty Hutton Show," which perhaps is the biggest surprise of all, for even CBS, on the basis of the initial installments, was practically ready to write it off.

Perhaps one of the major disappointments, in terms of Nielsen returns, is the showing of the hour-long variety formats. They don't seem to be going anywhere. Perry Como just managed to squeak into the Top 20 listings (his 24.8 makes him No. 20). Ed Sullivan is down to No. 15 position. But Steve Allen, Dinah Shore and Garry Moore don't even show up at all in the "charmed 20" circle.

LEVER CONCENTRATES ON 'CONCENTRATION'

Lever Bros., so touchy about giveaway programming these days, nonetheless gave a vote of confidence to NBC-TV's "Concentration" by renewing the 11:30-noon quiz strip.

Sponsor, which is the biggest on the daily stanza, has given a full-year's renewal to NBC, which (if all options are taken up) will carry the soap manufacturer into December of 1960. Renewal is for five alternate week quarter hours of the daily half-hour, which amounts to a fourth of the entire "Concentration" strip.

Buckley, Jaeger's 800G Coast Station

Los Angeles, Nov. 17.

Richard D. Buckley and John B. Jaeger, former principals in the WNEW-Metropolitan Broadcasting sphere, have bought their third radio station, thus building a chain of their own. Latest acquisition was KGIL, here, bought for $800,000 in cash.

KGIL is on 1260 kilocycles and has a construction permit for a 5 kw operation. Buckley-Jaeger Broadcasting Corp. lately bought WDRC, Hartford, and some years back, when they were still with Metropolitan, they bought WHIM, Providence.

11 New Full-Hour Shows on 3 Webs On Drawing Boards for 1960-61; Not Enuf Trained Production Personnel

The 60-minute stanza will continue to play a major part in 1960-61 programming plans, to judge by present indications.

Continued trend toward the hour action-adventure or western pilots not only flaunts the new Nielsen rating evidence but may even flaunt the fact that there is still a short supply of trained production people to handle the hour shows, which are considered much harder to carry off successfully than the half-hours.

As one indication that the networks are far from discouraged by the Nielsens, which seem to champion the 30-minute format, the three webs together are committed to make 11 60-minute pilots for next season. And to top it off, the webs will spend no less than $1,100,000 in new pilots of the 60-minute type. This tabulation is based on the theory that an hour pilot costs $100,000 (probably more, actually), and since the 1960-'61 program planning and buying season has hardly begun, the chances are that the hour program outlay of the moment will easily double before the end of December.

ABC-TV had most of the new hour shows that bombed on the ratings, but the other webs, NBC-TV and CBS-TV, also had their blowups in the 60-minute category. CBS-TV presently has three hour shows being readied as pilots (see separate story), NBC-TV has five and a reported sixth and ABC-TV has at least three.

Actually, the spadework on the new hour pilots was done before the Nielsens arrived and when the industry still believed that, when they did arrive, the Nielsens would give ABC-TV the big edge on the strength of the new hours. But if the webs had been frightened by the subsequent ratings, they could have dropped out, because most of the pilots were—and still are—in the embryonic, low cost stage. The webs are not going to back out, however. They are working on the theory, it seems, that the new hour telefilms failed this season (if they've really failed, as some experts contend on the basis of one National Nielsen report) because they were either poorly conceived or poorly produced or both.

"Give it a good idea and sustain high production quality and there's nothing wrong with the hour show—despite what the ratings say," as one remark passed the other day by a network program executive.

The answer given to that is that it may be okay to flaunt the ratings, because the failure of six or seven new 60-minute telefilms is more a case of individual failure

(Continued on page 54)

RIGGIN' ON THE SQUARE

Randy Merriman Shifts To Mpls. Quizzer With a Gimmick

Randy Merriman, emcee of CBS-TV's daytime quiz "The Big Payoff" until shortly before the web folded it, is back on a quiz kick. This one is rigged for sure.

He's handling a daily 25-minute strip on WCCO, Minneapolis, Twin City CBS radio affiliate. Show is wholesomely titled, "Honest to Goodness," but the answers can be had in advance. Listeners are invited to pick them up at any of the areas 267 Milage & Direct Service gas stations (show's sponsor).

Format is one familiar to local radio. Merriman phones listeners, and if they've bought their gas at the right place, they may be able to answer his question for a money prize. Prize fund stockpiles with each call until someone gives a correct answer.

CBS '60 Entries Put Accent On N.Y. Originations

CBS-TV seems to be getting hot on New York as a production locale for 1960-1961 telepix. Web program veepee Mike Dann just closed a deal with Herb Brodkin for an action-adventure pilot to be lensed in the east, a decision which followed on the heels of one putting Albert McCleary in charge of another New York pilot.

The Brodkin stanza will be called "601 Park Avenue," an hour show based on the activities of a security team in the employ of a New York hotel chain. McCleary's stanza will be "New York 21," also a detective show.

"Park Avenue" deal also indicates the CBS yen for the hour show: Besides the two New York telepix, CBS recently signed a coproduction pact with Ziv to have Ivan Tors do a 60-minute underwater series for next season. Then, too, CBS plans to go ahead with a hour skein (done live from N.Y.) for 7:30 slotting called "Madhouse 60," televised mayhem along the lines of a "Hellzapoppin."

ABC-TV LURES MORE COIN ON HOUR SHOWS

Those hour-long vidfilm entries continue to lure sponsor coin on ABC-TV. Web secured a substantial order from Harold F. Ritchie, Inc., makers of Brylcreem, and inked a renewal with Seven-Up.

Ritchie for Brylcreem has extended its one-minute participations from two to five shows, beginning in January. Outfit currently is riding in "77 Sunset Strip" and "Hawaiian Eye." Start of next year, Brylcreem also will have one-minute participations in "Cheyenne," "Sugarfoot," "Bronco" and "Untouchables" as well, giving sponsor a Monday-through-Friday night exposure on the web. Agency is Kenyon & Eckhardt.

Seven-Up, which dropped out of "Adventures in Paradise" in the early part of the season, and shifted to "Untouchables" has renewed for another 26 weeks. Its two shows in which it holds participations and for which renewals are affected are "Alaskans" and "Untouchables."

ABC-TV Gross 21% Ahead of Last Yr.

Gross billings for ABC-TV for the calendar year '59 is running 21% ahead of last year, Leonard H. Goldenson, American Broadcasting Paramount Theatres prexy, told a meeting of the N. Y. Security Analysts Monday (16).

Goldenson forecast that web's fourth quarter will be much better than the comparable period last year, citing that there are 90 different advertisers riding the web in the current fourth quarter period against 60 in the comparable period last year. He said that the radio web still isn't making money, but losses have been cut. Television web's rates were said to be lower than that of the other two webs. In wake of the growth in the web's lineup, ABC-TV was said to have the potential of reaching 90% of U. S. tv homes.

Cummings Wants Tax Relief Or May Pack Up Vidpix for Overseas

Tokyo, Nov. 10.

Visiting Robert Cummings and his tax manager-wife disclosed that they now have three format ideas under consideration by two webs for a new series. They're what Cummings described as "surefire," being in the strains of a situation-comedy, an oater and a private eye.

Cummings also has a fourth show framework up his sleeve about which he ain't talking.

Off their experience with the previous "Bob Cummings Show," the actor and Mrs. Cummings are harmonious in their belief that the practical life of a tv series should not exceed five years.

They told VARIETY that firstly, the tax bite can become prohibitive. An indie studio doesn't have the show room to hedge its investments. And unlike features where the taxes can be properly amortized in a tv series, Cummings noted, "You pay tax on money not yet earned."

They hope the tax people will become more familiar with the problems of telefilm production and adjust the situation. If not, the Cummings family may pack up and take their show overseas.

Cummings mentioned too that styles change and performers—especially youngsters—age sufficiently in a program running over five years that the show becomes a perishable product where reruns are concerned.

Also, a show with a life span of more than five years inevitably experiences changes of sponsors. This runs the danger of having the sponsor of the latest episodes balk at having competitive companies sponsoring concurrent reruns.

On question of pay tv, now taking the bounces of a loose footaball, Cummings and spouse represent the division of opinion that befuddles the industry.

"I would like to see it come, but I don't think it can," Cummings offered. "Nobody has been able to show me how it can work."

Reflecting on his junking his career as a movie star to make the switch to tv, Cummings explained, "I realized that the picture business was doomed—on its way out," he said. "Real estate values were getting higher and higher and so was the cost of making a production. With tv came the death knell.

"I have five children and a hell of a lot of responsibility. I had to face it. I was getting lousy scripts. I didn't want to be a broken-down movie actor doing one or two pictures a year. I had to make the switch. I couldn't depend on the movie industry. It was unfortunate. The picture business was the business I loved."

Cummings, who owns some 45% of the 178 episodes of the "Bob Cummings Show," shuns the stamp of "comedian."

"I don't consider myself a comedian at all," he said. "I'm an actor who plays in comedy."

ZIV TAPS RIFKIN AS AN EXEC V.P.

Maurice J. Rifkin, veep in charge of sales for Ziv Television Programs, is up for a promotion to exec veep of Ziv.

Post of exec v.p. is a new one. Rifkin, a vet of the Ziv organization, was one of the few officers of the company which reportedly had a stock interest prior to last June. At that time, Lazard Freres and F. Eberstadt & Co. bought controlling interest in Ziv. John L. Sinn is prexy and Frederic W. Ziv chairman of the board.

Understand Rifkin's promotion will be passed upon at the next Ziv board of directors meeting.

'Playhouse 90' To Go on 'Location'

Hollywood, Nov. 17.

CBS-TV will break precedent with dramatic hour shows by travelling "Playhouse 90" to the locale of the story next season. Many of the shows will be taped overseas. Plans are now going forward for location shooting with the selection of story material.

JAPANESE VIDTAPES GET U.S. EXPOSURE

Hollywood, Nov. 17.

First U.S. telecasts of vidtapes made in Japan are being aired by KTTV. Tapes include two half hours taped there by Paul Coates on his recent visit, plus a complete tape of the world's flyweight championship boxing match which took place in Osaka Nov. 5.

KTTV will air the tape of the fight on Sunday evening (22) from 8:45 p.m. to conclusion. Pasquel Perez successfully defended his crown against challenger Sadio Yaoita in 13 rounds. Fight was telecast in Japan and then taped for shipment to the States by Fuji Telecasting of Japan.

Coates has already aired one of his taped-in-Japan shows, and will televise the other this week. Tapes were made for him by the International Broadcast Dept. of NHK in Tokyo.

Rough Time For 1st Run Syndicated Sale to Stations

First-run syndication selling on the station level has become the most competitive in years, with selectivity the order of the day.

With the networks crowding its option time, stations haven't as many slots for half-hour syndicated product. One sequence of this crowded schedule has affected the saleability of series judged to be kiddie entertainment. Stations in many cases now use their 7 to 7:30 p.m. time slot for strictly all-family entertainment, with the accent on the sort of action adventure that attracts the beers, cigarets, etc. In such a climate, the "softer" kiddie attractions haven't as much of a competitive chance.

Because of the tighter local situation, stations more than ever are inclined to be rating conscious about prospective shows. The call from station management is to get the good one, the series with the highest rating potential. The first-run lot of 7 p.m. in many situations is the lead-in for the network schedule and the attempt is to get the strongest local lead-in as possible. A similar factor works in the 10:30-11 p.m. period, which is a lead-in for many stations for their feature showings.

The first runners, including the off-network properties, which are judged to have a limited audience appeal are having their roughest time in years.

Bob Fugate to CNP On Coast Publicity

Hollywood, Nov. 17.

Bob Fugate, former Marine Corps p.r. specialist in Hollywood, has joined NBC's California National Productions as local publicity head. He replaces Peter Gilman, whose novel, "Such Sweet Thunder" has been sold to Columbia for filming and who has begun work on "Big Sur," his second novel. Gilman will spend a year in Europe working on the book after doing research at Big Sur.

Fugate has retired from the Marines to take the CNP post. He's been a Hollywood p.r. man for the Corps for the past four years.

Chertok Lenses 'Brady' for NBC

Hollywood, Nov. 17.

Jack Chertok has completed the first of two pilots he's committed to produce for NBC-TV Pilot, a half hour western, wound at Metro last week and is titled "Brady." Chertok was to have filmed it last spring under the title of "Trace Hunter," but couldn't find the proper lead.

Mike Road, one of the "Buckskin" stars, plays the lead in "Brady," with Robert Gist and Frances Wong as other regulars. John English directed Al C. Ward's pilot script. Other Chertok pilot for NBC, which he must deliver by spring, deals with the U.S. Immigration Service. Meanwhile, Chertok has wound production on his "Lawless Years" series and is currently completing the third segment of "Johnny Midnight," Edmund O'Brien series, for MCA TV syndication. He's filming that at Revue.

Vidpix Chatter

Ely Landau, board chairman of National Telefilm Associates, has returned to N.Y. Ditto **Johnny Graff**, NTA v.p. . . . **Clare J. Catalano** has been appointed production supervisor of all Trans-Lux film enterprises. Two of WPIX's, N.Y., hour-long telementaries, "The Russian Revolution" and "Secret Life of Adolf Hitler" have been sold for telecasting in Mexico by Freemantle International . . . **Robert Lewine**, CBS Films production veep, to the Coast . . . **Hardie Frieberg**, Independent Television Corp. syndication sales manager, has returned to N.Y. . . . **Abe Mandell**, ITC's foreign topper, on tour of Latin America.

Gloria Gold has exited ABC Films to become office manager of Stuart Employment Agency . . . **David L. Wolper**, prexy of the production company bearing his name, leaves today (Wed.) from Los Angeles to San Francisco with a print of his 60-minute telementary "The Race for Space" for screening at the San Francisco Film Festival

Syndication Review

MANHUNT
(The Rug Man)
With Victor Jory, Patrick McVey, Roxanne Brooks, Gavin MacLeod, Clark Alexander, Charles Batman, others
Producer: Robert Sparks
Director: Fred Jackman
Writer: Bernard Scheenfeld
Distributor: Screen Gems
30 Mins.; Mon., 10:30 p.m.
WNEW-TV, N.Y.

Latest Screen Gems syndication entry currently being telecast throughout the country is "Manhunt," a cops and robbers pic in the formula groove.

Judging from the "Rug Man" episode, it has many of the up-to-date elements for a "based on the files of" series. There's a jazz score, which seems to sound loudest when nothing is happening on the screen (catch the ear, if not the eye). It has some humor in a heavy-handed sort of way. There's a pretty gal, at least in the episode caught, which provides the stereotyped sex appeal. And the cliches in the story abound.

Distinctive quality of "Manhunt," which seems to be a winning element, is the camaraderie between the two leads. Victor Jory, playing the San Diego detective, and Patrick McVey, portraying the police reporter for the local gazette. They come off as fun loving, rugged pals, partnered in crime busting.

Screen Gems, whose operation in the first-run syndication field is growing, is utilizing "Manhunt" as a showcase for young hopefuls. In each of the 13 episodes, Victor Jory has a different young detective as a sidekick. Episode caught had Charles Batman who has been selected by SG as one of the leads in its next projected syndie entry, once titled "Brothers January," a title which will be changed. Batman, who appears in the initial 13 episodes, had such a brief on-screen appearance in "The Rug Man" that it would be unjust to sound off on his abilities.

Story by Bernard Schoenfeld concerns the flim-flam of a Mr. and Mrs. pair in robbing expensive cars. Fred Jackman's direction was okay.

Hero.

WGA Proposes Overall Fee Formula On TV Release of Post-'48 Pix

Hollywood, Nov. 17.

An overall industrty formula for residuel payments to all guilds and crafts on tv release of post-'48 features is being proposed by the Writers Guild of America, it was revealed last week. It would embrace a total cut of 15% television grosses from the post-'48s as the residual pie.

The WGA formula, as revealed by Harry Warner, legal counsel of KTLA, at a meeting of the Academy of Television Arts & Sciences, would distribute the 15% in this manner: 2.4% each to the writers and directors, 7.2% to the actors and 3% to the IA and other crafts unions.

Formula would also provide that a producer need not pay residuals until his negative cost is recouped. It also sets 40% as the tv distribution fee on the features.

Consequently, Warner pointed out, the residual would amount to 25% of the net revenues, i.e., of the 60% returned to the producers after deduction of the distribution fee. The percentages would then break down to 4% each of the 60% net to writers and directors, 12% to actors and 5% to the IA and other crafts.

Warner said the WGA is proposing this formula to the other unions involved, and has been using it as a rule of thumb in its own negotiations. (While Warner of course is not a spokesman for the WGA, a VARIETY check revealed that the Guild is in fact proposing such a formula.)

The KTLA attorney pointed out that even within the confines of the formula, there are still delicate areas to be worked out, such as how the split of the moneys due the IA and other craft unions would be accomplished and how moneys would subsequently be distributed among the personnel involved.

Warner, interpreting the WGA settlement with the five independents, stated that it has set certain basic principles, among them that no residuals are to be paid until negative is recouped; that all guilds and crafts involved in production are entitled to residuals; and that payment of residuals on features has now been given a legal basis.

NATIONAL BISCUIT'S 'BIG MAC SHOW' COIN

National Biscuit, through agency Kenyon & Eckhardt, has pacted to sponsor 26 weeks of United Artists Associated's new cartoon series, the "Big Mac Show," in every U.S. and Canadian market where the program can be sold.

The blanket buy covers a half hour a week in all markets regardless of station or time period, beginning this week.

"Big Mac" is a moppet series which includes 210 reels of Warner Bros. cartoons new to television. Title derives from the animated train engineer who emcees the half hours. UAA says that more than 2,000 reels of Warner's featurettes were screened for the series.

Co-Financing On Pilots Continues To Pose Problems

Those co-financing deals, with the network or sponsor putting up the bulk of the monies for pilot financing, are looked upon by some producer-distributors as mixed blessing.

That there are negative aspects to such deals expressed by those engaged in such projects at first glance may seem surprising. For years, producer-distributors have been screaming about the wasteful pilot situation, that they need relief from shouldering the pilot gamble themselves. Yet, when such relief is forthcoming, especially in the hour long vidfilm field, there are some solid reservations.

These are the negative aspects, as tabbed by one producer-distributor exec: Making a coproduction deal with one network immediately cuts off two potential customers for the series, the other two webs. It's almost academic to say if the partnered web doesn't exercise its option, the series can be peddled elsewhere. The turndown usually spells finis to the project, for the other potential customers, either the webs or advertisers, are reluctant to accept a rejected property.

True, the web or sponsor tied in via financing with a projected series has more than a casual interest in the finished pilot. But there's a whole backlog of cofinanced web pilots that never got on the air. In the sponsor category, there was General Foods riding on MGM-TV's "Father of the Bride." But GF, after investing $50,000, let that pilot go by without exercising its option. MGM-TV has shelved the pilot and in a new coproduction venture with ABC-TV will begin anew on a fresh pilot. (Part of the deal gives GF first option on the new property.)

Yet in the hour vidfilm field, cofinancing seems to be the order of the day. Reason for that development is that most producer-distributors are reluctant to go ahead on their own unless they get some form of financing pilot commitment from the webs.

The sharing of pilot risks, now appearing to be growing more frequent, was forecast to be a panacea for the biz years back. It just looks different than a panacea today in the viewpoint of many execs.

Chevillat-Singer's 'Press Time' Pilot

Hollywood, Nov. 17.

Dick Chevillat and Ray Singer have been tapped by California National Productions to produce the new "Press Time" pilot, rolling this week at Metro. Series is a comedy series about newspapermen starring Jim Backus.

Pilot script was written by John Greene.

'Armchair Theatre's' 'Make Mine British' On Script Acceptances

London, Nov. 17.

Of the 37 scripts accepted (42 were commissioned) by ABC Television for its "Armchair Theatre" skein of Sunday night plays in the year ended August, 32 were British. Total expenditure on scripts over the year was just under $94,500. The facts and figures have been compiled by the commercial web, which operates at weekends and the Midlands and North.

Breakdown shows that two of the accepted scripts were American in origin, two more came from the Commonwealth, and one was Dutch. Unsolicited plays ("received through the post from private persons") came to 1,810, an average of 30 a week.

ABC-TV drama supervisor Sydney Newman comments that many more playwrights must be developed who'll do original work for tv and claims that, at ABC, there's steady progress in that direction. Five writers have been put under exclusive television contract—Angus Wilson, Ray Rigby, Stuart Douglass, Malcolm A. Hulke and Eric Paice—and a chain of contacts has been established throughout Britain and Northern Ireland to report on first plays and first performances of plays given in theatres in the stix.

Newman adds that the non-acceptance of any of the 1,810 unsolicited scripts doesn't indicate any lack of care or interest on ABC-TV's part. "What the figures do show, however," he holds, "is that to be able to write successfully for television it is first necessary to be able to write."

'60 LOADED FOR FLASH PLAYS

Specials Vs. the 'Real Thing'

Phoenix, Ariz., Nov. 17.

It was bound to happen in more than one instance. KPHO, Meredith indie with a fat backlog of features, has been pitting its oldie cinematics against the many new televersions of oldies.

Battle for a bigger slice of audience share started in April, with CBS' Sunday special of "Meet Me In St. Louis." KPHO's program topper Bob Martin booked the original Metro Judy Garland starrer the night before. Feeling was the heavy coined CBS ads couldn't help but enhance the effect of the indie's small "see the original version tonight" teasers.

With NBC telecasting "The Philadelphia Story" on Dec. 7, KPHO is broadcasting the Cary Grant-Katherine Hepburn original on Nov. 26. Indie has "Mrs. Miniver" slated the night before CBS' January special and the Greta Garbo "Ninotchka" ready for Feb. 18, the night preceding ABC's version. Should ABC run "Valley of Decision" on April 20, indie will follow the Gregory Peck original on the 19th.

Station has the 20th-Fox original of "Miracle on 34th Street" ready for running on Thanksgiving Day, before NBC's Nov. 27 special. Last week, with 1,600 features in its library, station pulled a switch by running the Fred Astaire "Barkleys' of Broadway" film the night before the NBC special. Small ads urged viewers to see the star "with his original dancing partner."

In New York, WOR-TV, another indie, has been doing a similar stunt. It's latest is the upcoming telecast of "The Killers," slated for a new televersion adaptation. But WOR-TV is hobbled a bit, RKO Teleradio indie doesn't have the Metro library, nor the complete Warner pix backlog. Indies in other markets in the country —at least those with sizable backlogs—probably are playing the same sort of "follow the leader" game of "see the original version tonight."

Telefilm Producers Get a 'Czar'; Jencks to Ride Herd for ATFP

Hollywood, Nov. 17.

Richard W. Jencks has resigned as West Coast resident attorney for CBS, effective Dec. 1, to become first salaried prexy of the Alliance of Television Film Producers, in a reorganization move of org, claiming representation for 70% tv film production. New setup more closely resemble Assn. of Motion Picture Producers (AMPP) and Motion Picture Assn. of America (MPAA). Deane Johnson, of law firm of O'Melvenx & Myers, will be v.p., John Zinn continues as salaried secretary-treasurer.

Step taken by Alliance, repping major producers of film tv except for film studios, apparently indicates move away from studios in an effort to establish a base for operations on its own. Jencks will steer Alliance's labor negotiations, government relations, public relations, aided and advised by Johnson, Richard St. Johns, latter also member of law firm. What it creates, in effect, is a position of "czar" comparable to that held by Eric Johnston. With labor negotiations slated to begin early in 1960 with three talent guilds, it gives Alliance members a fulltime head for negotiator. New setup will also deal with tax, censorship, government matters.

SAG Expands Staff To Curb Violations

Hollywood, Nov. 17.

Screen Actors Guild has expanded its field force by 60% in order to keep up with growing complaints and allegations of contract violations by the studios. Guild has added two field reps and one claims rep to bring its force to a total of eight. Previously, it had one field rep and four claims reps.

New personnel are Jack Mulhall and Frank Marlowe, new field reps, and Ron Roth, the new claims rep. Field representatives check the sets at various studios to see that no violations occur; claims reps receive and investigate complaints, often going into the field to do so.

Expansion was set because of the growth of television film production and because of the type of alleged violations as those which occurred at Warner Bros. recently. The Guild has indicated it will investigate additional studios for similar violations.

'Tombstone' Tally

New deals on Ziv's "Tombstone Territory" range from sponsor deals with food advertisers to utilities.

Sponsor deals include: Pepsi Cola, Waco, Tex.; Kennecott Copper, Phoenix; Grant Furniture and Welco Builders, WPTV, West Palm Beach; Riverside Bedding and Sing Oil, WALB-TV, Albany; and Sheehon Buick, WPST-TV, Miami.

New station deals include: KALB, Alexandria, La.; KPLC, Lake Charles, La., and KHOU, Houston.

Kookie Threatens To Walk Unless WB Ups His Ante

Hollywood, Nov. 17.

Still another television star is on the verge of a walkout because of a hassle over terms of his contract. This one is Edd (Kookie) Byrnes of Warner Bros.' "77 Sunset Strip," who has threatened he won't show up for work on the show unless his contract is revised to his satisfaction.

Byrnes currently earns $400 a week, with the William Morris office presently in negotiation with Warner Bros. with demands for more than double that amount, as well as other concessions. It's pointed out that Byrnes worked 51 weeks last year, since Warner filmed 39 of the one-hour "Strip" segments, and was unable to cash in on heavy demand for personal appearances, where he could make up some cash. Understood his weekly take-home is under $250.

Studio on the other hand argues that it has a firm contract with Byrnes, that it's living up to its part of the original agreement, and that if it were not for the show, nobody would ever have heard of Byrnes.

Meanwhile, studio held up production of "77" last week while negotiations continued. WB stated there was no production because shooting script wasn't ready, but other sources indicated that studio had called off production for fear Byrnes would walk as he threatened. Showdown may come this week.

PLENTY AT STAKE FOR VIDFILMERIES

By MURRAY HOROWITZ

The 1960 semester looms as the crossroads year for major producer-distributors. Mention the vidfilm vidtape outfit and its particular crossroad can be tacked off.

For many, '58 represented the "hold-on year" in syndication, with a few realizing greater growth counterbalanced by the diminishing status of others. On the national level, there was the emergence of the "big four," Revue, Screen Gems, Four Star and Warner Bros.

With the new year just six weeks away, the dynamite for what may be tomorrow's fireworks already has been loaded.

Item: Six-month period to realize a capital gains deal on last June's buyout of Ziv by two Wall Street investment banking groups, F. Eberstadt & Co. and Lazard Freres, will be up next year. What moves Eberstadt and Lazard Freres will make following January is being closely followed by the trade. Speculation is that a public stock issue sometime in the spring is forthcoming. But that's speculation at this point, with no official confirmation. Eberstadt and Lazard Freres reportedly own 80% of Ziv stock, with 20% retained by Frederic W. Ziv, chairman of the board, and John L. Sinn, prez.

Item: National Theatres, now National Theatres and Television since its absorption of National Telefilm Associates, is dickering for the control of Desilu. New prez of NT&T is B. Gerald Cantor, prime mover of the NTA buyout and an exec heavily committed to tv expansion. NT&T, now owner of two tv stations, is on the prowl for further acquisitions.

Item: 20th-Fox's new tv topper Pete Levathes in '60 will be laying his cards on the table. (Levathes still has to secure a production topper to replace Martin Manulis who moves over to feature production.) He's been on the Coast since his moveover from Young & Rubicam trying to map out new projects and get the studio in order. Twentieth, which now owns KMSP-TV, Minneapolis-St. Paul, is on the prowl for other tv stations. First exec to be hired by Levathes is William Self, former CBS-TV director of administrative programming. Self will be an exec producer at 20th.

Item: Vidfilm subsids of the three webs are on an expansion kick—each committed to trying to get network entries on the air for the '60-'61 season. At the last outing, CBS Films, the top grosser of the three subsids, drew a blank in that field. Both California National Productions (NBC) and ABC Films are represented at this outing on the web level. CBS Films has hired Robert Lewine, as veep in charge of production, charged with getting web exposure of CBS Films shows.

Item: National Telefilm Associates' unusual prestige project "The Play of the Week," currently unreeling on o&o WNTA-TV, in '60 will be given its syndication whirl. New horizons it opens up will be followed closely.

Item: Some vidfilm firms are eyeing the special network field. (See separate story on Associated Television and Independent Television Corp.) Screen Gems unsuccessfully tried to package a filmed Brigitte Bardot special for Timex, but hasn't given up that field.

Then there are other currents affecting particular vidfilmeries. What's happened to the projected buy-up of Guild Films by Vic Tanney? Guild reportedly has let go of some of its field sales execs. For the second consecutive year, Official Films has suffered a loss.

No doubt about it. There's much at stake in the coming year and '60 will see some of the questions answered.

Not Much Mid-Season Vidfilm Sales With Renewal on Webs' Hour Entries, Even Low-Rated Ones, Chief Factor

Those looking toward a heavy mid-season casualty period for another round of vidfilm selling are due for a disappointment. That there will be some casualties there is no doubt, but mitigating against any large January dropout are the hour of vidfilm shows.

The hour-long entries on the three webs, barring any unforseen calamaties, are due to ride beyond the 13-week storm, despite initial low national Nielsen ratings for many of the new entries. Reason for this situation on the hours are many. In some cases, before the first significant national Nielsens were in, the network had to put in an order for another round of 13 episodes.

In other cases, the hope is that "doctored" 60-minuters will improve on the rating meter with time—and there's indications that such improvement is taking place with a number of hour properties. Further exposure, it's also hoped, will play into the "habit watching" form of tv viewing.

If nothing helps and the hour-long entry can't be changed from the turkey it proves to be, webs expect to ride along with the entry until the finish of the 26-week run. (In some cases, the entry may even be rerun for the next 26 weeks.) A loss can be taken in the program charge column and participating sponsors, given a deal, can be weaned into weaker vidfilm hours. If the weak sister entry was completely shelved, it might prove harder to find substitute sponsors for the new vidfilm entry. It's one thing selling one-sixth of a show and another a half of a show, or a complete show.

Currently, there are 19 hour-long entries riding the nighttime schedule of the three webs, representing about 26% of the total schedule. The greatest share of hour-long entries are on ABC, which has 10 such properties, counting the weekly alternating "Sugarfoot" and "Bronco" as one unit. ABC-TV has 10 hour vidfilms, accounting for 41% of its nighttime schedule.

With the 60-minuters due for at least a 26-week ride, thereby anchoring in 26% of the current network schedule, a prime reason for the midseason relative stability is offered.

Unger's V.P. Stripes

The first veepee stripes in the year-old Independent Television Corp. has gone to Al Unger, who has been placed in charge of all syndication.

Hardie Frieberg will continue to operate as general manager of syndication, reporting to Unger. Unger's syndication umbrella encompasses ITC's rerun Arrow Productions division and the "Jeff's Collie" operation.

Before joining ITC in October '58, Unger had been v.p. in charge of the Chicago office of Ziv. He had been with Ziv tv for 19 years.

ABC Better Off On Film, It Says Here (Nielsen)

When it comes to live regular nighttime programming, ABC-TV takes a licking on the national Nielsen rating meter.

Web has comparatively few live entries, and other than the traditional high scorer, "Lawrence Welk" on Saturday night, they are all weak sisters on the Nielsens. These live entries are one reason that the web's national Nielsen looks better from the 7:30 to 10:30 period, as opposed to the 7:30 to 11 p.m. period, which really is a more realistic span at this outing for appraisal of the competitive riding position of the webs. On five separate days, live entries, for the most part low scorers, bridge the 10:30 to 11 p.m. period on ABC.

This isn't to say that the web can't make it "live," given the attraction. Welk is one example and the early season specials of Bing Crosby and Frank Sinatra, both of which drew heavy rating gunfire are others.

Butt here's no doubt about it, that the film oriented web draws its rating strength from its vidfilms and the web's ratings, in the main, rise or fall dependent on the particular telepix attraction.

Dick Clark's live "World of Talent" show on Sunday night at 10:30 registers a low 7.3 (All ratings are Nielsen AA's for the two weeks ended Oct. 18.) "Keep Talking," Tuesday nights at 10.30, racks up a small 6.7. "Hobby Lobby," Wednesdays at 8, garners an 8.5. Wednesday Night Fights from 10 to 11, 12.9; Pat Boone, Wednesdays at 8, 13.0; Dick Clark on his Saturday night show at 7:30 does better with a 13.8; Jubilee, U.S.A., from 10 to 11 p.m. Saturday, 11.0.

Web's only big "live" regular scorer is "Lawrence Welk's Show" Saturday night from 9 to 10 p.m., which draws a 21.0. But up against NBC's "Deputy" at 9 p.m. and CBS' "Have Gun Will Travel," at 9:30 p.m., it doesn't dominate its time period, according to the Nielsen second report for October.

"Take A Good Look," ABC's new entry on Thursdays from 10:30 to 11 p.m. starring Ernie Kovacs, preemed too late for tabulation on the national Nielsens.

'McGraw' Rerun Coin

ABC Films has inked eight new markets for the Frank Lovejoy starrer, "Meet McGraw."

New stations for the rerun series include KSTP-TV, Minneapolis; KGO-TV, San Francisco; WHP-TV, Harrisburg, Pa.; and WKRG-TV, Mobile. ABC's package has 42 episodes.

NBC's Big Scale Latino Dubbing

Mexico City, Nov. 17.

Ten filmed television series, emanating from London and New York, are to be dubbed in Spanish by Mexican actors and released in Latin America, according to NBC's local office.

Series include "Doctor," "Frontier," "Submarine," "Life of Riley," "Boots and Spurs," "The Nat King Cole Musical Show," "Philip Marlowe," "Doorway to Terror," "Panic" and "Air Exploits."

Films will be released in this city and provincial facilities as well as in Cuba, Argentina, Venezuela, Chile, Colombia, etc.

NBC, in switch from dubbing in Spain, goes to local talent and facilities for preparing the various series for release.

KLEIN'S DESILU

Hollywood, Nov. 17.

Allen Klein has been named resident counsel of Desilu Productions, succeeding Arthur Smith, who resigned recently to join the William Morris staff.

Klein is a veteran show biz lawyer.

THE RED ROWE SHOW
With Rowe, emcee; Julie Wilson, guest; Bill Cunningham, Peggy Taylor, Billy Liebert Orch; announcer, Jay Elliott
Director: Jimmy Johnson
Producer: Chet Brouwer
30 Mins., Mon.-thru-Fri.; 10 a.m.
CBS-TV, from Hollywood

CBS-TV's recent shuffle of its morning programming, following deletion of a quiz stanza, has brought some new fare to the net's a.m. viewers. Among the newcomers is "The Red Rowe Show," a half-hour, Mon.-thru-Fri. musical variety session. An affable citizen, Rowe is a Coast personality who starred on KNXT's "Panorama Pacific" from 1953 to 1957.

While it's decidedly refreshing to see some live talent in the morning as a change of pace from reruns of "Our Miss Brooks," "The People's Choice," etc., this Hollywood-originated entry shapes up merely as a pleasant 30 minutes for the housewives. Obviously CBS-TV would be delighted if it could come up with another Arthur Godfrey.

Rowe has an easy, relaxed style whether working alone or with others. He stresses the homey, pat-on-the-back approach, as does Godfrey, which probably will register nicely with hinterland viewers. But if he were to season this with a dash of sophistication in future shows he could well broaden his appeal.

Rounding out the layout are singers Bill Cunningham and Peggy Taylor along with Billy Liebert's orch. Miss Taylor, a winsome lass from Pasadena, chirped a lively "Side by Side" with a handsome assist from Cunningham. Piece-de-resistance for the morning however, was the guesting of Julie Wilson whose "Playgirls" new act opened last night (Tues.) in Las Vegas.

Naturally Miss Wilson tossed in a nice plug for the turn in which she appears with Marilyn Maxwell, Patrice Wymore and Dagmar. Rowe did a capsule interview with her and the songstress obliged with a Cole Porter tune plus a demonstration of some setting up exercises. On the whole, while a morning segment is a tough row to hoe, Rowe may eventually cultivate a fair rating from those viewers who are wearying from reruns. *Gilb.*

THE POPULATION EXPLOSION
(CBS Reports)
With Howard K. Smith, reporter
Producer: Av Westin
Director: Palmer Williams
60 Mins., Wed. (11), 10 p.m.
BELL & HOWELL, B. F. GOODRICH
CBS-TV (film)
(BBDO, McCann-Erickson)

CBS-TV cameras went to India to put in intimate and shocking focus a social crisis that's pretty remote to the affluent American televiewer.

"The Population Explosion" explored the unemployment, poverty and hunger that are the result of India's uncontrolled births, and the insoluble, emergency the situation has caused the Indian government.

The candid exposition included location shooting in New and Old Delhi, Bombay and Najafgarh, and interviews with Prime Minister Nehru, the president of the nation's Family Planning Assn., the minister of housing and other Indian officials close to the problem.

In the next 30 years, the earth's population may double. There are several trouble areas, but India, already overcrowded and with a per capita income of $60 a year, was where "CBS Reports" could show the situation most dramatically. Illiteracy and ancient religious beliefs make instruction in birth control virtually impossible among the majority of the people. Resistance to modern farming methods keeps India's agricultural output way below basic needs. And there are conflicting opinions on birth control among the country's leaders. The show did not supply any answers, but it clearly depicted the complexities and frustrations.

Still the hour's real edge came in a wind-up debate between two Americans, Monsignor Irving De Blanc, head of the Catholic Family Life Bureau, Washington, and Rt. Rev. James A. Pike, Bishop of the Episcopal Diocese of California. The two were interviewed separately on the world's population crisis and birth control. Their sharply contrasting views, and means of expressing them, were excellently edited down to a series of takes, one and then the other.

Fully sponsored by Bell & Howell and Goodrich, "The Exploding Population" cleared 136 of the 199 outlets in the CBS network, an encouraging example of what can happen with prime-timed quality programming. Fred Friendly is executive producer of the series. *Bill.*

THE HIT PARADE
With Wally Koster, Joyce Hahn, Bert Niosi and orch, Hit Parade Dancers, Gino Silvi Singers; host, Bill Walker; guestars, Dorothy Collins, Ed Karam, Marion Ross
Producer: Norman Sedawie
Director: William Davis
Writers: Frank Peppiatt, John Aylesworth, Saul Ilson
60 Mins., Mon. (9), 9:30 p.m.
MATINEE CIGARETS; JOHNSON'S WAX
CBS-TV, from Toronto
(Cockfield-Brown; Needham, Louis & Broby)

On a 26-times semi-monthly contract which will take it through to July 11 and see the program going to 50 stations of the Canadian Broadcasting Corp's tv network, Norman Sedawie, as producer of "The Hit Parade," gets away from former format and is making a more comprehensive showcase of modern music from motion pictures, Broadway musicals and pop albums. His remaining "ten best" are tacked on at finale but the "better" ones are given solo or duet styling by Wally Koster and Joyce Hahn, plus Dorothy Collins, the guestar—and the three are required to work hard. (The Koster-Hahn duo, ditto Bert Niosi, have been together on "Hit Parade" since its inception in the season of '55-56.)

As the producer, Sedawie books the guestars and finally okays the writers' material. He then leaves the direction to Bill Davis. (On the night of the Current 60-minute stanza, for instance, Sedawie saw the on-screen performance at home because of needed livingroom reception, plus his premise that it was too late to do anything about it anyway).

One of the biggest variety shows in size and budgetting on the CBC roster, "Hit Parade" worked in Koster in a cheerful "Lulu's Back in Town," with Dorothy Collins for her "Somewhere over the Rainbow," and then the pair in "I've Got You Under My Skin," with Miss Collins soloing "I Get a Kick out of You" and "You Make Me Feel So Young," and Koster interpolating "It was Just One of Those Things" and "I've Got the World on a String," all in simple sets that did not detract from the personalities of the singers or their songs.

For change of pace, Eddie Karam and his jazz group of six followed with Karam's novelty arrangement of "Show Me the Way to Go Home," with the arranger hot on the baritone sax and plenty of step-out solos for the separate musicians, plus their and the Gino Silvi chorus of 10 boys and 10 girls backing Joyce Hahn in her plaintive singing of "But Not for Me." In combo, trio did a "Salute to Broadway" medley, and then Hahn and Koster alternating with their "Goodnight My Love" and "Some People," and both in a duet of "Primrose Lane" with Hahn doing her "Put Your Head on My Shoulder," Miss Collins inserting a poignant "Lovely Street" and the 20 singers and the Niosi orch finishing with a rousing "Battle Hymn."

Another change of pace and styling had Marion Ross at the grand for a fine Tschaikowsky's "Concerto No. 1" in the classical media. Both girls dueted a bouncy "Till I Kissed You," Koster and the mixed singers did a spiritual medley, and the dancing males were on for their usual grimfaced, counter-calisthenics and floor-slides to the choreography of Maggie St. Clair. Kudos also go to Niosi and his orch of 30; but particularly to the producer-director team of Sedawie and Davis for their all-round diversity. *McStay.*

FRONT PAGE CHALLENGE
With Gordon Sinclair, Pierre Berton, Toby Robins; guest, Sidney Katz; moderator, Fred Davis
Producer: James Guthro
Director: Robert Jarvis
Writers: John Aylesworth, Alan Manings
30 Mins., Tues. (10) 9-9:30 p.m.
LEVER BROS.
CBC-TV, from Toronto
(Young & Rubicam)

Created by John Aylesworth and Canada's most successful panel show todate, the novel "Front Page Challenge" took a summer layoff this season but is back for 39 weeks over 36 stations of the Canadian Broadcasting Corp.'s tv network. Program, which has the panel guessing the identity of front-page stories of a Canadian or international impact on the past or near-present by the questioning of a participant or eye-witness of the event by panel quizzers, started out as a summer replacement of 13 weeks during '58 but became so popular that the idea was carried through into the 1958-59 season and this one.

Its continuing panelists are Gordon Sinclair, ex-VARIETY rep in Toronto and currently newscaster of CFRB and CBL, Toronto; Pierre Berton, columnist of the Toronto Daily Star; Toby Robins, tv and stage actress. Current guest was Sidney Katz, feature-writer of Maclean's Magazine. Moderator is Red Davis.

Current "Front Page Challenge" had Susan Chew, comely Chinese girl from New Westminster, B.C., who was tossed out of her apartment house there by racially, discriminating New York negotiators, with the proprietor calling the deal off on his and citizens' demands that Susan Chew be allowed to stay. The second news story dealt with the eye-witness account by Dr. T. Wilson of the U. of Toronto of Russia's launching of a moon satellite in that country in the summer of '58 as a highlight of the Geophysical Year; the third with Stanley Moore, captain of a dynamite-laden barge, which went adrift at night and endangered St. Lawrence shipping and bridges with Moore refusing to leave the ship and finally grounding it.

None of the panelists guessed the identity of any of the trio after four minutes each of questioning. In "Front Page Challenge," guests get up to $1,500 and travel expenses, with the bright panel on different salaries. Often Sinclair and Berton have covered the stories which they are unsuccessfully attempting to pin down. It is an exciting trans-Canada series, judging from panel renewals and the fact that Lever Bros has been its consistent sponsor since the start. *McStay.*

POLITICS 1960
With David Brinkley, Richard Harkness, Frank McGee, Ray Scherer
Producer: Chet Hagan
Director: Robert Priaulx
30 Mins.; Sun., Nov. 15
NBC-TV, N.Y.

NBC is out early in its coverage of the 1960 presidential campaign with this preview of the aspirants from both major parties eight months before the conventions.

Not too early for the politicians, though, as the show's anchorman Dave Brinkley pointed out with wry good humor: "In 14 months we'll have in the White House a new face and a new name. What else will be new is not yet decided. The conventions are eight months away, but even now unannounced candidate follows unannounced candidate across the autumn landscape, dropping speeches, statements and press releases like dry leaves. There is the three-pump handshake and the four-pump handshake. There is the broad, bland general statement carefully avoiding any specifics. There is the sound truck and the public address microphone that hums and squeals. There is the dandling of babies; dandling, not kissing. Kissing them irritates mothers raised on Dr. Spock. But this is all standard American, great fun and thoroughly familiar."

Along with background and analysis from NBC correspondents, "Politics 1960," proceeded to show the bestirment: John Kennedy at Disneyland; Stuart Symington in Anchorage; Hubert Humphrey at his campaign HQ in St. Paul; Lyndon Johnson throwing his hat in the ring in Texas; Richard Nixon priming the pump back home in California; Nelson Rockefeller doing his famous blintz and pizza bit in the '58 New York gubernatorial and no-commenting newsmen with a wink after a recent chat with President Eisenhower.

Other film segs included Eisenhower outlining the kind of man he would like on the Republican ticket and Adlai Stevenson in his '56 acceptance of the Demo nomination.

NBC has sent its newsmen out on a limb early. Richard Harkness reported a poll of more than 100 correspondents on the convention nominations. Kennedy and Stevenson, in that order, were picked as likely Democratic candidates. Nixon was favored for the Republicans by an overwhelming 93 to Rockefeller's 10. Harkness further predicted Nixon as the winner over any Dems currently around.

A roundtable analysis of the political scene with Brinkley, Harkness, Frank McGee and Ray Scherer wound it up.

This lively and informative half hour might give the web a jump on ABC in lining up sponsorship for convention and election coverage, which is the show's main purpose (CBS has got their's sold). A dozen more in the warmup series are contemplated. *Bill.*

Tele Follow-Up Comment

The Play Of The Week

Something is happening on television this week that probably should have happened a long time ago. It was "The Waltz of the Toreadors," a fine play by Jean Anouilh which WNTA-TV imported from Broadway. If this had happened on national television instead of New York video, odds are the outcries of rage and piety would have been on a par with the Nielsen. It was a maturely written, expertly performed and directed and unabashed excursion into sex.

Without that three letter word, Anouilh had no "Waltz.." Yarn of a fading roue, with a harpy of a frau (who had a past of her own), raced through two hours on television in the first of its full week tape exposures on Monday (16). Hugh Griffith, Mildred Natwick, Beatrice Straight, John Abbott and James Valentine had the major roles. They were all so well prepared that they seemed to capture every nuance (and there were plenty) and perhaps even more than Frenchman Anouilh intended. Since most of them have had previous experience with the play, it's no wonder.

Best thing about "Play of the Week" is that so many of Broadway's best talents are lending their full support to this "off-Broadway of television" and at the lowest prices allowed. Television normally cannot afford to spend as much time in rehearsal and still expect to keep costs down, unless it lifts whole companies from previous stage runs, as does WNTA-TV.

The role of General St. Pe, for instance, is not an easy one to essay at any time. But Hugh Griffith, who did the part of the aging and now-and-again wise rake, made it fairly jump. Mildred Natwick, who played his bed-ridden beast wife, had played the role on Broadway. It is never easy for a thesp to take an essentially unattractive part, keep it essentially unattractive and yet make herself likeable just the same. Miss Natwick, however, did it. As the flightly virgin in the General's life, Beatrice Straight was delightfully pliant. John Abbott, as the play's relatively sane character, Dr. Bonfant, was superlative. Ditto James Valentine, as the boy who wins his orientation in practical sex. Mary Grace Canfield and Jenny Egan, as the General's ugly daughters, were right out of Cinderella and just fine at it, too. Louise Kirtland, as a robust housewife and Ian Wolfe, as a local priest, also manufactured great results in these lesser parts.

In all, then, "The Waltz of the Toreadors" was a topdrawer escapade that anyone over 18 is theoretically old enough to enjoy and understand. *Art.*

Short Shots

Blossom Seeley and her husband, the late Benny Fields, have been Ed Sullivan faithfuls — and vice versa—and their performance has been tojours socko (else the CBS Sunday night video conferencier would not reprise them as often), but perhaps never as socko has been the impact she made this past weekend. Miss Seeley, no kid she (and the first to admit it), whammed 'em with an undeniable authority and song styling which has impressed her in the annals as one of the great "single" women in the best tradition of vaudeville. She evidenced it anew on video . . . Moss Hart is another in the "have book, will travel" authoring league who, appreciating the merchandising effect of video-radio, has been a prolific and peripetatic kilocycle-hopper. PS—his memoir, "Act One," is not only one of the best show biz autobiogs extant but is currently the No. 1 bestseller. His stint on one of Mike Wallace's "in depth" interviews, however, was a strange confessional which, out of context of the Hart personality and his hunger for the better things of life, struck a strange note which might have disconcerted one less honest. It had to do with telling Wallace (WNTA, Newark-N. Y.) that he earns $7,000 a week royalties for his staging stint on "My Fair Lady," from all three companies (Broadway, U. S.-touring and London) of which he can only keep $1,000. That would have been fine, of course, because vox pop understands about the poor benighted 90%-bracketed money-earners and that they're, in effect, merely conveyor belts to Uncle Sam. But Hart's footnote that, to him and his wife, Kitty Carlisle, it was "only eating money," fetched an involuntary snicker, fully heard. Under the glare of the video camera he asked Wallace frankly, "Was it you or the technicians?" Wallace told him it was the technicians. Hart wasn't apologetic but stuck to his guns that, in light of his latter-year affluence in contrast to the basic necessities which had been denied him as a very poor Bronx youth, this happened to be the case with him. He was unashamed about his "gold period" (golden garters, etc.); reprised Alec Woollcott's crack about his (Hart's) Bucks County farmhouse and the plenitude of transplanted trees ("wouldn't it wonderful if God had money!") and, in toto, gave a clinical closeup on the frank frailities—if fraility it is—of a man who became rich only by his own talent. Whether this sort of self-exposure makes for book sales is conjectural . . . Talk about industry self-regulation: when will the networks do something about making sure that the level of the commercials is on the sound plane of the just preceding program. The bombastic, hard-sell continues one of the more vivid irritations of tv (also AM) huckstering, regardless of the ad copy content. As for the crackdown on those reducing pills, the shabbily coy house-and-lot pitchmen, and the like—mostly on the indie channels around Gotham—the public will least resist that sort of newly inaugurated policing. *Abel.*

Playhouse 90

"The Hidden Image," a drama by David Karp presented on "Playhouse 90" last Thursday (12), was an uneven blend of sharp politics and superficial psychology. An echo of last year's headlines about the fall from power of a top Presidential aide, Karp's script was hard-hitting in its depiction of backroom power plays in the game of politics. But attempts at personality closeups were fuzzy with sentimentalism and ultimately dissipated the stanza's dramatic impact.

The story's central focus was on Franchot Tone, as the exec assistant to a big city mayor who has been nominated for the governorship. Inflexible and apparently incorruptible, Tone is entangled in a political scandal when a congressional-type hearing discloses that his closest friend, industrialist played by Martin Gabel, was using him to get lush contracts from the city. Tone, a victim of some petty indiscretion, turns from a political dictator to a political liability, is forced to resign, and then makes a dramatic ad-libbed farewell on tv after refusing to read the speech prepared by his party leaders. Presumably, the shock of events led to self-understanding by Tone, but it was a beclouded revelation at best.

The sequences at the gubernatorial nominating convention, with the pressure to line up delegate votes, had an authentic documentary ring. Similarly effective were the hearing sessions directed by a cynical counsel and chairman. In general, Karp's script was its best while in the public arena.

Tone was convincing as the dedicated public servant, victimized by the intrigue of his political enemies and the dishonesty of his friend. Gabel was excellent as the business man who knew how to throw his weight around. Nancy Marchand, as Tone's wife, played well in a very limited role as the wife unable to pierce her husband's shell. Supporting roles were ably performed by George Grizzard, as the hearing counsel; Frank Maxwell, as a newspaperman; George Mitchell, as a dishonest politico; and others in the large cast. *Herm.*

Conquest

What is being done today to gain greater knowledge about tuberculosis, and what are the conditions that cause it in the first place, made for a fascinating "medical" show Sunday (15) as "Conquest" on CBS-TV offered "The World of TB." Program, via examples and conversation, graphically demonstrated what TB is, how it attacks the body, the situations that favor it and the experiments that are being done to strike at its roots.

To "personalize" the problem, "Conquest" chose baseball star Red Schoendienst, a recent TB victim and now recovered, as its guide, along with CBS' Charles Collingwood. Together, they visited with Dr. Rene Dubos at N.Y.'s Rockefeller Institute.

Show not only brought to light a lot of interesting and enlightening facts about TB, it was also visually exciting as Dr. Dubos conducted a tour of the lab and demonstrated with groups of white

(Continued on page 56)

THE LOUIS JOURDAN TIMEX SPECIAL
With Jourdan, emcee: Jerry Lewis, Abbe Lane, Xavier Cugat, Bobby Darin, Jane Morgan
Writers: Mel Tolkins, Sid Zelinka, Lyn Duddy
Producer: Lawrence White
Director: Frank Satenstein
60 Mins., Wed.; 10 p.m.
TIMEX WATCHES
NBC-TV, from Miami Beach
(Donner & Peck Inc.)

Timex Watches, which has backed such specs in the past as "The Frank Sinatra Show," "The Dean Martin Show" and an all-star jazz show," came up with another Wed. (11). Aired from Miami Beach's Americana Hotel via NBC-TV, "The Louis Jourdan Timex Special" emerged as spotty entertainment despite lotsa talent.

Perhaps the biggest disappointment in the hour-long layout was Jerry Lewis. On hand to provide some change of pace—to paraphrase emcee Jourdan—the comic first appeared in a bit where he was interrupted by a concert pianist. The sequence was more silly than humorous. Later he returned with a so-so song-and-dance routine interspersed with some questionable dialog.

"I was on a National Airlines plane flying down," Lewis remarked, "and the pilot was drunk . . ." While this line was supposed to provoke levity, at best it wasn't even a dubious plug for the airline. Billed as a special guest star, it's unfortunate that Lewis wasn't provided with better material.

Abbe Lane, garbed in an off-the-shoulder gown, warbled a pleasant "I Get a Kick Out of You." But her song-and-dance version of "Put the Blame on Mame" was no match for the Rita Hayworth original. Hubby Xavier Cugat's brief contribution was confined for the most part to his comments about what it's like to work with Miss Lane and his recollection that he played at the opening of the Americana four years ago.

Bobby Darin reprised his "Mack the Knife" hit, replete with finger-snapping and arm waving, which led into a vaude routine with Jourdan. A nostalgic scene, it showed that Darin is a whiz on "Knife." This would have been a good spot for Jane Morgan to chirp an old-fashioned song medley. Instead, this "community sing" bit inappropriately followed Miss Morgan's thrushing of Cole Porter's "It's All Right With Me."

One of the show's better numbers was a musicalized comedy sketch in which Miss Morgan, Miss Lane, Darin et al. attempted to teach Jourdan how to become a top disk star. Less impressive was a "Can-Can" routine by the June Taylor dancers. It was hardly a can-can despite some Frenchy music.

Jourdan who is primarily noted as a dramatic actor, was suave and versatile throughout the stanza and deserved a better showcase. Script by Mel Tolkin, Sid Zelinka and Lyn Duddy was rather inconsistent while Frank Satenstein's direction failed to give the stanza a smooth cohesive appearance. Lighting, in particular, often had a glaring effect. Productionwise, the Americana left a lot to be desired as an organization point. *Gilb.*

ARMANDO AGNINI TRIBUTE
With Licia Albanese, Giuseppe de-Stefano, Armando Agnini
Producer: Mel Leavitt
Director: Irwin F. Poche Jr.
60 Mins., Thurs., (22), 8 p.m.
GULF OIL
WDSU-TV, New Orleans

Without too much advance fanfare, "A Tribute To Armando Agnini," marking the golden jubilee of the 75-year-old stage director of the New Orleans Opera House Association, was one of the more rewarding locally-produced specials to come to television.

The hour-long presentation, bowing under the auspices of the Gulf Oil Corp. was something of a milestone in local programming that not only came off as one of the most exciting operatic stanzas but established WDSU-TV's bid in the big league programming sweepstakes.

The hour, treated with sureness and finesse, highlighted the entire third act of Puccini's "La Boheme" direct from the stage of Municipal Auditorium with Licia Albanese and Giuseppe de Stefano in the leading roles. Following the many curtain calls which the home audience watched, the big velvet curtains parted to reveal a stage party in progress honoring the veteran Agnini, who has been associated with opera for a half century.

The cast, chorus and ballet as well as city officials, opera leaders,

(Continued on page 56)

OUR TOWN
With Art Carney, Dana Elcar, Bibi Osterwald, Mary Van Fleet, Clinton Kimbrough, Kathleen Widdoes, Jerome Kilty, Roberts Blossom, Harrison Hart, Martha Greenhouse, others
Producer: David Susskind
Director: Jose Quintero
Adaptation: Jacqueline Babbin, Audrey Gellen (from play by Thornton Wilder)
90 Mins., Fri. (13), 8:30 p.m.
UNITED MOTORS SERVICE AND A.C. SPARK PLUG DIVISIONS OF GENERAL MOTORS
NBC-TV, from N. Y. (live)
(Campbell-Ewald, D. P. Brother)

Since these have been black days for television and hard times are still ahead, the tv industry at large owes Art Carney and General Motors a big thank you, not the least of which is for the timing of their tv performance of Thornton Wilder's "Our Town" last Friday (13). Being so well done and coming when it did, the 90-minute dramatic special reiterated the fact that occasionally video is still capable of doing something worthy and upstanding.

But it'd be unfair to consider this particular "Art Carney Show" on NBC-TV as primarily an excursion in propaganda in behalf of tv. It was, first, as entertaining a piece of literary cornball as one could find, and the shortened video version done by Jacqueline Babbin and Audrey Gellen didn't seem to have lost any of the essential Wilderian flavor.

Jose Quintero the director who successfully staged the off-Broadway version (still running) of the Pulitzer Prize play about life and love and death in Smalltown, U.S.A., paced the tv stanza so well that its atmosphere and beauty fairly popped into the living room. Quintero moved his actors around on the traditionally propless stage with great taste and intelligence.

Something extra-special about this tv job was Art Carney's acting. As the stage manager, the play's narrator and unifying force, the sometimes comedian proved once more that he's always an actor, a fine one. There wasn't a bad job of acting anywhere in the stanza, as a matter of fact. Jerome Kilty as the saged Editor Webb and Clinton Kimbrough as George Gibbs, one of the young principals, were standouts. Bibi Osterwald and Mary Van Fleet as elders were restrained and effective.

In sum, the mastery of Wilder in treating almost pure sentiment so tastefully in the first place, the mastery of Quintero in treating Wilder in like fashion, and the general acting performance made this a potent whole and—as the cliche goes—memorable tv.

Art.

EMERGENCY WARD
With Vinton Hayworth, Nora Marlowe, Jeanne Tatum, Bill Quinn, Patrick Waltz, Carl Dickinson, Bert Lopez, Tony Terry, Irene Calville, Tina Menard, Forrest Lewis, Robert O'Neill, Mike Howard
Producer: Sam Weston
Director: Bill States
Writers: Weston, James A. Cummings
30 Mins.; Mon., 10 p.m.
KTLA, Los Angeles (tape)

"Emergency Ward" is the slickest local production yet out of the ambitious KTLA tape hopper. Eventually to be aimed at the syndication market through Paramount Television Productions, the half-hour has more scope than the average local show and is produced in a thoroughly professional manner.

Where "Emergency Ward" goes wrong, however, is in the grimness of its subject matter and its apparent lack of sympathetic and identifiable running characters. While it does have Vinton Hayworth as the doctor and Bill Quinn as the police sergeant attached to the emergency ward of a big city hospital, they perform the function of fringe characters in the show with whom the audience will find it hard to identify. Perhaps a young intern and a nurse could be added to the running cast.

Subject matter, though dramatically solid, tended to be grim without any relief. Central story for the opening episode involved a Puerto Rican family, oldest son of which had been stabbed in attempting to prevent a drugstore holdup. The attacker, it developed, turned to to be his wild younger brother. Writers James A Cummings and Sam Weston, latter is also producer) attempted to lighten the teleplay with the introduction of a drunk in for his weekly stomach pumping, but this was more pitiful than funny. An opening sequence with a youngster coming in with his hand all bloody from a saw cut was a little too gory as well.

With its faults, "Emergency Ward" was extremely well done, with director Bill States controlling a large cast and moving his cameras through four sets with ease and fluidity. Hayworth and Quinn were excellent as the doctor and policeman, Tina Menard, Irene Calville and Tony Terry were fine as the Puerto Rican family group, Forest Lewis was good as the drunk, and Nora Marlowe, Jeanne Tatum, Patrick Waltz, Mike Howard, Carl Dickinson and Bert Lopez constituted a well disciplined supporting cast. *Chan.*

A DOLL'S HOUSE
(Hallmark Hall of Fame)
With Julie Harris, Christopher Plummer, Hume Cronyn, Eileen Heckart, Jason Robards Jr., Katherine Raht, Mildred Trares, Maggie King, Randy Gaynes, Richard E. Thomas
Producer-Director: George Schaefer
Writer: James Costigan (from Henrik Ibsen play)
90 Mins., Sun. (15), 7:30 p.m.
HALLMARK CARDS
NBC-TV, from N. Y.
(Foote, Cone & Belding)

George Schaefer brought in a meticulous physical production of Ibsen's "A Doll's House" for "Hallmark Hall and Fame" and, not coincidentally, in recruiting Julie Harris for the "title" role, showcased her in such a style as to heap fresh honors upon an already secure and distinguished actress who never makes a false move.

The 80-year-old play, great for its generation and beyond—perhaps even for today—and pressing down hard upon woman's "new freedom," was adapted for television by James Costigan. This leaves but one other, Christopher Plummer, to make up the quartet that whammed up the memorable "Little Moon of Alban"—perhaps one of the three or four great originals done electronically. Truth to tell, "Moon," as written for the medium, is better than the living-roomed Ibsen work.

"Doll's House" is a solid study in sex — not sex in the boudoir sense but of the male vs. female, husband vs. wife complex. This is a one-liner in definition and intent, but where Ibsen took a full evening to spread his "new psychology" pegged on that theme, Costigan was obliged to make a number of sacrifices to fit a full-blown opus into about 80 minutes. Condensation is not, as such, sacrilegious, but one cannot merely abridge a near classic and carry the same impact as the unexpurgated edition, whether's it's a "Lady Chatterley's Lover" or Nora as the "doll" of Torvald Helmer who spares the sparrow and loses the wife. Television drama worthy of the name can hardly be made from full-sized legit pieces when time, the great healer, is also the great heel in throwing many an adaptor for a loss when he goes Reader's Digest.

Still and all, "Doll's House" had its moments of greatness, even if the overwhelming majority of them were pivoted around the Julie Harris interpretation from bird-in-a-gilded cage to "free" lancer. Every little nuance of musical voice and movement was employed by her to add stature to the play as a highly personal vehicle. In rushing "little picture" video, however, two of the four other principals were reduced to near puppets—Christopher Plummer as the fine but intransigent master-of-household Torvald Helmer the banker and Jason Robards Jr. as the love-smitten, sickly Dr. Rank. What they did, they did well, in skeletonized parts. But Hume Cronyn as Krogstad the ex-forger and polite blackmailer, gave both the work and his role substance when he was onstage, and Eileen Heckart, in the meaty but rather brief role of Nora's friend and Krogstad's old sweetie Kristine, likewise tended to dominate her scenes.

As played out on television, "Doll's House" was pat and often telegraphic (telegraphic in the sense that one knew something about what's a-comin' without familiarity with the Ibsen opus), and in the last couple of scenes, particularly, melodramatic and "old-fashioned."

While not one of the more superlative efforts of the Hallmark series, "Doll's House" still is representative of more of what the medium should do, because it is works from master dramatists that taps on video's door and should be seen by all—even if in today's mood they are only an entr'acte raising the curtain on westerns and whodunits.

Add credits: The sets by Jan Scott—a beaut of a Helmer home—and period costumes by Noel Taylor.

As per custom, the Hallmark commercials were of the finest taste. *Trau.*

MUSIC FROM SHUBERT ALLEY
With Andy Williams, Alfred Drake, Lisa Kirk, Ray Walston, Doretta Morrow, Betty Comden & Adolph Green, Marc Breaux, Swen Swenson, George Reeder
Producer: Nick Vanoff
Directors: James Elson, Vanoff
Writer: Herb Sargent
Musical conductor: Vic Schoen
60 Mins., Fri. (13), 10 p.m.
SINCLAIR
NBC-TV, from N.Y.
(Geyer, Morey, Madden & Ballard)

There's a wealth of material to be culled from Broadway's legitime catalogs and the Sinclair special, "Music From Shubert Alley," developed into a musical field day for those who believe that there's no tune like showtune. The hour, though, was fashioned along routine song-and-dance lines and what could have been a brisk and saucy musicomedy affair became just a pleasant divertissement.

There were some okay choreographic interludes, conceived by Marc Breaux and Deedee Wood, to break up the song sessions but a more pointed change-of-pacer was needed to give the show a livelier flow and the kind of spark that hit musicals ignite on opening night.

In Andy Williams the show had a likable emcee who can handle a song and intro patter with complete ease. He started things off briskly with "Everything's Coming up Roses" and was in and out working over "I've Grown Accustomed To Her Face," "Just In Time" with Betty Comden & Adolph Green, and a roundup of "name" songs with Alfred Drake, Lisa Kirk and Doretta Morrow, and the closing "Look For The Silver Lining" number.

The guesters all came through with the songs they've made familiar on the stage. Drake had another crack at "Oh, What A Beautiful Morning," Miss Kirk scored with "Why Can't You Behave," Ray Walston was delightful in the "Those Were The Good Old Days" number from "Damn Yankees," Miss Morrow was impressive with "Baubles, Bangles & Beads" and Comden & Green were sharp and joyous in their "Good Morning" opener and later with "New York, New York."

For a while it seemed that the show's songbag would be limited to entries of fairly recent vintage but it became somewhat historic towards the close with a "Floradora" routine with Walston a "Love Me Tonight" duet with Drake and Miss Morrow and Miss Kirk's "Shaking The Blues Away" and "Love Me Or Leave Me."

The major dance effort was supplied by Marc Breaux, Swen Swenson and George Reeder with their whip dance from "Destry Rides Again." It was an exciting interlude.

Show was done from NBC-TV's Brooklyn studios but the shots taken in Shubert Alley were neatly interspersed.

Sinclair isn't going to let all the music go to waste either. It has a custom pressed disk of the show on the market for $1 which can be obtained by picking up a coupon at their dealers. Another $1-coupon offer was Comden & Green's Capitol album, "A Party." It's a clever pitch that will help keep the Sinclair name alive. However, the Shubert Alley story can still be told. *Gros.*

THE AMERICAN MUSICAL THEATRE
With Jim Morske, Jack Russell, Jacquelynne Moody, Alfredo Antonini Orch, others
Director: Martin Carr
30 Mins., Sun., (12 noon)
WCBS-TV, from New York

"The American Musical Theatre" looks like an entertaining classroom development in video scholastics. The show traces the development of the American musical stage in the last century. It's conducted with an eye toward entertainment as well as edification.

Jim Morske is the program's pedagog, and although he sometimes talks down to his studio audience of high school students, his major aim seems to be entertainment. Morske is ably abetted by the Alfredo Antonini orchestra, a rather large crew for this sustainer, and a pair of guest singers, who on the opening session comprised Jack Russell and Jacquelynne Moody, both of whom are capable in the legit musical form. The show is under the auspices of the Board of Education.

Morske took the premise that the present day legit-musical evolved from four earlier forms, vaudeville, extravaganza, burlesque and the musical farce

Of course a half-hour seems insufficient to attempt a scholarly treatise on this subject. But with stress on entertainment as is the current viewpoint, it accomplishes its purpose in an interesting manner. *Jose.*

THE WICKED SCHEME OF JEBAL DEEKS
(Ford Startime)
With Alec Guinness, Henry Jones, Patricia Barry, Roland Winters, William Redfield, Peter Turgeon, Clinton Sundberg, Bartlett Robinson, Arthur Hughes, others
Exec Producer: Hubbell Robinson
Producer-Director: Franklin Schaffner
Writer: John D. Hess
Composer-Conductor: Ben Ludlow
60 Mins., Tues. (10), 9:30 p.m.
FORD
NBC-TV, from N.Y. (tape)
(J. Walter Thompson)

Sir Alec Guinness' U.S. tv dramatic debut on "Ford Startime" last week (10) came off as a winner, with "The Wicked Scheme of Jebal Deeks" expertly brewed to the Guinness audience taste. In fact, John D. Hess' story about a nousy bank clerk whose "honest" defrauding of his employers inevitably leads to the bank presidency, was a clever bit of dramatic contrivance that fit Guinness like an old shoe, conjuring up (and with almost equally gratifying results) some half a dozen of the star's British-made pix.

Having grabbed off such a tailor-made vehicle, exec producer Hubbell Robinson succeeded in triggering the whole with a variety of components (production, direction, casting, a fabulous bank setting, camera work and even background score) to complement the qualitative Guinness performance. The end result was a light, breezy offering which, if not always in the highest Guinness tradition, nonetheless made for pleasurable viewing.

It was a simple tale of middle-aged (27-year bank vet), reliable Deeks finally rebelling against lack of recognition and tossing a monkey wrench into the humdrum existence at Valley National. As the instigator of the double-entry shenanigans, only he knows how to eliminate the chaos and restore the bank to its customary equilibrium. Which he does, with a quick succession of promotions leading ultimately to the presidency. But there's a post-mortem "kicker." Somebody else (but who?) with front office aspirations has the same idea. Deeks takes a self-imposed powder.

All of which might easily have been come off as pedestrian tv fare had producer-director Franklin Schaffner not looked to his 'p's' and cues with a telling sharpness. For having established that a Guinness could do little wrong with such a script, Schaffner concentrated on the little areas for definition, extracting beautiful satiric touches in addressing himself to the life and times of a bank, its stuffy vicepresidents and the invasion of management consultants. Even the added touch of the little old lady crossing the bank's wide expanse in counterplay with the frenzy at Valley National was a high stroke of showmanship.

Virtually all hands on deck chimed in with superior performances, including Henry Jones, Roland Winters, Peter Turgeon, Patricia Barry, William Redfield and Bartlett Robinson. Ben Ludlow's score (and conducting) was an ear opener. *Rose.*

PROJECT: STEREO '60
With Ben Grauer, Cliff Norton, Morton Gould
Producer: Mike Gorguilo
Director: Dan Peters
Writer: Stan Taylor
60 Mins., Sun. (15), 2 p.m.
PARTICIPATING
WRCA-TV, N.Y.

Stereo should be heard and not seen. "Project: Stereo '60" was an okay attempt on the part of WRCA-TV and its AM sister, WRCA, to lay out a beginner's course in stereo but the visual values were lacking and the show was trapped in a school-room, lecture format.

The simulcast was arranged to give the home viewer a chance to hear the new sound dimension via the two-speaker set up from the tv set and the radio. The acoustical values were there but little more.

Ben Grauer, a 30 Rock perennial held the narrator's seat in masterful fashion but there was little he could do to bring any spark to a discussion of woofers, tweeters, cartridges, two-channel grooves and the history of recorded sound in general. Even several comic inserts by Cliff Norton failed to brighten up the format. Perhaps of most interest to the sound addicts was a discussion between Grauer and Morton Gould on the problems and benefits presented by stereo to the conductor, the composer and musicians. Gould was lucid and interesting.

Hudson picked up the tab (in cooperation with Garrard, Bogen and Electrovoice) and Grauer saw to it that the equipment boys got excellent representation. *Gros.*

Foreign Television Reviews

THE JULIE ANDREWS SHOW
With Kenneth Williams, Marty Wilde, Pietro Annigoni, Vic Oliver, Patricia Wilson, The George Mitchell Singers, The Coventry Chorale, others; Eric Robinson orch
Producer: Pauline Grant
Writer: Peter Myers
Director' Leonard Michell
Musical arrangements: Ray Terry, Bert Thompson, Dennis Wilson
45 Mins., Thurs., 7:30 p.m.
BBC-TV, from London.

Initialler in a one-every-two-weeks skein of programs built around the "My Fair Lady" star again confirmed one proven thing: Julie Andrews has a fresh-as-dew personality and a delightful way with a song that's particularly refreshing here for its employment of English as distinct from pseudo-American, in diction. But unhappily "The Julie Andrews Show" also confirmed that BBC-TV can sometimes be as amateurish as a girls' school in compiling and presenting this kind of program. Songs apart, in fact, the show was almost painful to watch.

Not all the blame can be slung at the script and production, for Miss Andrews appears to have a strictly limited range of talents. All the same, the incidental chat involving singer Marty Wilde, painter Pietro Annigoni, comedian Kenneth Williams and Vic Oliver was uncomfortably wishy-washy and whimsical. And a sketch scripted by Michael Bentine for Williams and Miss A., which ipso facto ought to have been a riot (Bentine's a gifted comic and writer), was one of the unfunniest episodes to which British viewers have been exposed.

Apart from the star's songs, which consisted largely of tuneful standards, the highlights were Marty Wilde's renderings of "Mack The Knife" in the Bobby Darin manner and of "Sea Of Love." Annigoni recalled an anecdote about Miss Andrews which led to a shot of his painting of her as Liza Doolittle. Vic Oliver was brought on to summon back the day when he gave the gal her first break in the West End, and young Patricia Wilson called in the Coventry Chorale to render "Little Donkey." The dancers performed nobly on a couple of somewhat pointless occasions. Overall impression was that the network had striven for an oh-so-casual, informal formula but had got as near it as Dr. Jekyll did when trying to release his better self. *Erni.*

WINDMILL NEAR A FRONTIER
With Paul Scofield, Margaret Johnston, Lesley Nunnerley, Neville Jason
Producer: John Harrison
Writer: John Harrison
90 Mins., Sun., 9:40 p.m.
BBC, from London

Three crippling faults afflicted this drama. The dialog suffered from runaway inflation, which put 10 words to work where one would have been ample. The characters were mere vehicles for the author's preconceived ideas, so that their veins were awash with typewriter ink instead of blood. Finally, nothing much happened—and even the minimal events were incredible.

It started stirringly enough, with two young people, a deposed Prime Minister, and a frustrated housewife, trapped in a deserted windmill during a rainstorm. The politico was on the run from a revolution, the lady was disenchanted with her marriage — and everyone began a highfalutin wrangle on such matters as weary middle-age versus hopeful youth, and should the politician make a new life with the young gal or the older gal?

Tedium mounted, despite the admirable elocution of the star players. Producer John Harrison also wrote the play. So he had no one to blame but himself. *Otta.*

PRIVATE INVESTIGATOR
With Campbell Singer, Douglas Muir, Rio Fanning, Joanna Dunham, Arthur Gomez, Ian White, Henry Webb, Richard Beale, William Forbes, Alfred Maron, Dominic Roche, Allan McClelland, Ursula Camm, Rodney Burke
Producer: Arthur Swinson
Writer: Arthur Swinson
30 Mins., Thurs., 8:15 p.m.
BBC-TV, from London.

"Private Investigator" is the second series of programs about the work of an English detective agency. Its claim to distinction lies in its attempt to give a reasonably true-to-fact account of the way in which a private dick operates. No Sam Spade or Philip Marolwe is our hero John Unthank, but just a guy running a business without a gun and with nothing but friendliness for the cops.

Net result, as evidenced in the kickoff item, "The Girl From Paris," is a fairly conventional detective-thriller formula all the same, shorn of outrageous melodramatics and violent behavior. The titular girl falls for a lad who claims to be a freelance journalist but who, her father believes, is really a smalltime crook. Unthank (Campbell Singer) duly learns through underworld contacts that the boy is about to take part in a fur robbery and, by imposing on the highspirited mam'sel to accompany him to the scene of the crime, is able to confront her with undeniable proof that her amour is a bad lot indeed.

Detail and incident weren't always convincing (minor point, but indicative, is that the oh-so-innocent heroine apparently swigs neat gin) but on the whole the show held as a fair-to-good contribution to the airwaves' volume of thicker entertainment. Singer played Unthank competently, while Joanna Dunham stood out from the rest of the efficient cast with her attractive portrait of the Parisienne. *Erni.*

THE FAMILY HOUR
With Hughie Green, Alma Cogan, Terry Scott, Allan Bruce, Ken Wilson, Malcolm Goddard Dancers, Bill Shepherd Singers, orch under Norrie Paramor
Director: Eric J. Croall
Writers: Jimmy Coghill, Bill Smith
55 Mins., Thurs., 9:35 p.m.
Associated-Rediffusion, from London

Hughie Green, emcee of the long-running quiz show, "Double Your Money," was put up as the live wire of this vaude effort. On this occasion, however, he wasn't connected to any noticeable supply of electricity. The theme was the family—which meant that a moppet flipped the pages of an album, referred to mum, dad, and grannie, and the acts trundled on to spoon-feed the sentiment.

Guest star Alma Cogan made an acceptable impression with "Stairway to Paradise" and a new beat number, "We Got Love." Then she chatted to her mother, and joined with her and Hughie Green in "Dark Town Strutters' Ball." This raised goose-pimples all around.

The only hit was scored by Scottish warbler Allan Bruce who serenaded with two ballads, and shook hands with a family of 18 kids who had been brought down from Scotland to be in the audience.

Hughie Green showed plentiful energy, and milked what passed for jokes until they screamed for mercy. The Goddard dancers came up with two irrelevant four-minute ballets, and the Shepherd singers made a pleasant noise. Two assistant funnymen, Terry Scott and Ken Wilson, gagged with Green and raised one or two desperate chortles. But the strain—and the plentiful lack of wit—swamped them long before the fadeout. *Otta.*

WHACK-O!
With Jimmy Edwards, Arthur Howard, Jimmy Ray, Paul Norman, Charlotte Mitchell, Guy Kingsley Poynter, Edwin Apps, Brian Rawlinson, Robert Raglan, Robert Perceval
Producer: Douglas Moodie
Writers: Frank Muir, Denis Norden
30 Mins., Tues., 7.30 p.m.
BBC-TV, from London

First in BBC-TV's resumed skein of "weekly school reports" from a zany centre of unlearning known as Chiselbury indicated that the program's likely again to earn top marks until the next vacation. Though this initialler revealed some of those recognizable not-yet-warmed-up tendencies, everything was nonetheless there to assure the viewer that yocks aplenty are on the prospectus.

Be-all and end-all is the personality of "Professor" Jimmy Edwards, portly and moustachioed dispenser of fruity mots and ridiculousness, though the character of his assistant admirably played by Arthur Howard is an invaluable foil factor. Yarn under review had the two plotting to secure Edwards' dismissal from Chiselbury for "gross moral turpitude" (behaving improperly with 144 women, as Edwards explained) so that he could become head of a U.S. base school. Thanks to the aid of the matron and a couple of pupils eager to see the headmaster depart, the scheme goes wildly wrong, but the status quo is restored by the kockabout fadeout.

It's corn, but expertly cooked and served. Contributing valiantly to this dish were also Charlotte Mitchell, Guy Kingsley Poynter and, as a couple of wily enfants terribles, Jimmy Ray and Paul Norman. *Erni.*

MOVEMENT OF TROOPS
With Diane Hart, George Benson, Leslie Dwyer, David Stoll, Geoffrey Sumner, Donald Hewleee, William Young, John Crocker, Henry Soskin, Bridget McConnel, Patrick Cargill, Robert Hollyman, Pauline Olsen, Julia Foster, Tony Quinn, Nigel Arkwright
Director: Robert Tronson
Writer: Peter Ling
60 Mins.; Friday, 9:35 p.m.
Associated-Rediffusion, from London

The movement in "Movement of Troops" was brisk and resourceful. It's a while since British commercial tv has presented such a refreshing slice of laughable malarkey. Characters were straight out of the history-of-farce book and there was nothing especially new about much of the situation, but byplay was ingenious, dialog bright and direction assured.

Period is 1913, and Captain Coop (David Stoll) is under orders to get 800 troops to Salisbury Plain—a brasshat having stuck a pin into a map because the men must be given something to do. Conscientious Coop looks after all details but overlooks the fact that there's no train for Salisbury from the embarkation station he's picked. Abetted by his sergeant-major (Leslie Dwyer), he commandeers a train. It happens to be the brigadier general's private train, though, and it lands up miles from Salisbury. Now commandeering a hotel, Coop finds his colonel's wife (Diane Hart) ensconced therein to keep a rendezvous with the brigadier. Precisely how all ends well can readily be visualized.

Cast worked with a will, with Stoll offering a nice line in confusion as the harassed Coop. Of all the most competent rest, Bridget McConnel scored as a cutie he falls for in the hotel—a completely charming portrait of a very feminine, half-hearted suffragette. *Erni.*

CANZONISSIMA
With Delia Scala, Paolo Panelli, Nino Manfredi, Nicola Arigliano, Gloria Christian, Fausto Cigliano, Betty Curtis, Wilma DeAngelis, Johnny Dorelli, Aurelio Fierro, Nunzio Gallo, Gino Latilla, Miranda Martino, Mina, Marisa Paris, Nilla Pizzi, Teddy Reno, Joe Sentieri, Arturo Testa, Achille Togliani, Tonina Torielli, Domenico Modugno, Bruno Canfora orch, Don Lurio Ballet, others
Producers-Writers: Pietro Garinei, Sandro Giovannini
Director: Antonello Falqui
60 Mins., Wed., 9 p.m.
RAI-TV, from Rome

Garinei-Giovannini's "Canzonissima" was off to an elegant start in its series of weekly musical variety shows, and should prove one of the pillars of RAI-TV's winter season. Seasonal affair is linked to the Italian National Lottery and a tied-in pop song contest to name a 1959 and all-time favorite tune.

Refurbished format for what is now practically a new show found trio of able performers, Delia Scala, Paolo Panelli, and Nino Manfredi, interluding with skits, comedy numbers, and elaborate dance productions, between renditions of top-voted songs of week by Italy's biggest recording stars. Drawing a lesson from last year's errors, new show has better balance between song and comedy, while addition of emcee trio has proved valuable.

Show was topped by an excellently concerned and beautifully danced number (set in an imaginary Chicago hat shop) featuring Delia Scala and (Yank) choreographer Don Lurio, who also gave expert backing to another song illustration, Domenico's Modugno's "Notte, Lunga Notte." In this as well as other comedy numbers and in the finale "Can Can" dance, Miss Scala again proved her terping ability and winning personality. Paolo Panelli was very amusing in his sketches, especially in miming a gangster role with only mouthed sound effects, while Nino Manfredi likewise proved he's one of best of upcoming talents in his field.

Singers all performed ably, but it's when two names such as Fausto Cigliano and Betty Curtis appeared together in parody-duets of each others' styles that tired though ever-popular tunes attained a new tang. It's with little bits of invention such as this and many others that writers-producers Pietro Garinei and Sandro Giovannini have tastefully raised a potentially dull and repetitious format (imposed by the lottery-song contest affiliation) to fine lightweight entertainment.

RAI-TV should be credited with placing at their disposal abundant resources and an unprecedented stable of top-rated names of the Italian musical scene. Final nod should go to Gavioli Brothers cartoon illustrations of tunes—one per week—imaginative and modernistic in often satirical takeoffs on w.k. pops. *Hawk.*

EPILOGUE TO CAPRICORN
With Richard Johnson, Peter Wyngarde, Alan Cuthbertson, Adrienne Conri, Maxwell Shaw, Pauline Yates, George Murcell, Robert Adams
Producer: John Nelson Burton
Writer: John Roddick
30 Mins., Sat., 7:30 p.m.
Associated TeleVision, from London

This first episode of a six-part suspense tale successfully laid its red herrings and should have most viewers sniffing for more next week.

A journalist (Richard Johnson) went off to his country cottage on a commission from the War Office to write an official account of Operation Capricorn, a wartime attempt to destroy a Nazi base which failed dismally. The tapes on which he began to tell his story were removed by a secretary (Pauline Yates)—and it soon became apparent that this stenographer was a girl with fishy characteristics.

She was involved with a penniless adventurer who was anxious for a speedy buck. He listened to the tape and, for reasons not yet clear, went off with a seedy pal and knocked the journalist cold.

The dialog was crisp and nimble, with only a small dose of corn. Production and cast were first-rate, with special mention to Peter Wyngarde, who purveyed a nice line in suave villainy. If the standard is maintained, this serial promises to be a cut above the average. *Otta.*

SHOWTIME
With David Nixon, Imogene Coca, Ronnie Hilton, Chic Murray & Maidie, Stanley Unwin, Television Toppers, orch under Eric Robinson
Producer: Graeme Muir
45 Mins., Sun., 7:35 p.m.
BBC, from London

Chief interest of this deservedly popular vaude series was the reappearance of Imogene Coca, who was introduced to British viewers through the Sid Caesar shows last year.

She clicked in two of her three segments. Best was her sharp study of the bored ballerina, toeing through "Les Sylphides" for the umpteenth time and swapping trivialities with her male partner to pass the time. And she scored, too, in her charming ditty about the Queen of the May who had got detached from her procession, wondering if she'd left them or vice verse.

Probable lack of time to develop it blunted the edge of her opera satire, which seemed too diffuse. But she earned herself a return date on the same show next week, and she's assured of a warm welcome.

David Nixon, conjuror-cum-compere, kept everything going with practiced ease. And the other acts appealed strongly, especially the relaxed voice of Ronnie Hilton, a pop-idol who cuts his hair, wears a normal suit, and was born with a larynx. *Otta.*

NUR FUER VERLIEBTE
(Only for People in Love)
With Denise Laumer, Egon Pinnau and ballet of Wuppertal Opera
Producer: NWRV, Cologne
Director-Writer: Guenther Hassert
30 Mins.; Sun., 9.45 p.m.
W. German TV, from Cologne

With the possible exception of some overly fastidious ballet critics, this was a program of general appeal and a special treat for the younger trade. Writer-director Guenther Hassert called this a ballet improvisation between dream and reality: It's the bitter-sweet tale of two young people who meet in a disk bar and who get "lost" via the voices of their idols such as Frank Sinatra, Pat Boone, Ella Fitzgerald and some others.

Denise Laumer and Egon Pinnau, assisted by the ballet of Wuppertal Opera, danced to the melodies in an enchangting manner. Hassert's direction went at full speed and Walter H. Schmidt contributed a competent lensing job. Many and certainly not only the teenage set would have loved to see this charming little offering of dance, music and make-believe go on an on. *Hans.*

WHO, ME?
With Lee Montague, Maxwell Shaw, Neil McCarthy, Jack Rodney, Brewster Mason, Lawrence James, Leonard Williams, Humphrey Heathcote, Barry Raymond, John Drake, Ronald Mair, Norman Taylor, John Citroen
Producer: Gilchrist Calder
Writer: Colin Morris
55 Mins., Thurs., 8.10 p.m.
BBC-TV, from London

"Who, Me?" prompted the reaction "If only . . ." If only some of the fiction thrillers seen on British webs measured up to its standard of brilliance in character observation, dialog, production. For the documentary-type program, once again testifying to the skill of writer Colin Morris and producer Gilchrist Calder, was the tops.

Narrative concerned the interrogation of three suspects by a shrewd Crinminal Investigation Department sergeant in a Liverpool police station following a robbery at a tobacconist's store. Moving at a crackling pace, it concerned itself solely with the cop's varying efforts to break down each cunning conniver, working on practically no evidence, and with the suspects' differing mentalities. The sergeant wins, and there are no hard feelings.

Humor was the predominant ingredient — deriving naturally from character and true-to-life dialog. But there was a thought-provoking undercurrent: inasmuch as the police persistence wasn't justified by evidence, didn't it amount to near-persecution?

Lee Montague as the sergeant turned in a firstrate performance and one so laden with swift dialog that it needed a heck of a lot of sustaining. Maxwell Shaw, Neil McCarthy and Jack Rodney each scored in their very different ways, with Rodney maybe stealing honors as a weedy, wife-harassed weevil. Hint of the flavor of the dialog may be gauged from an exchange between him and the cop: said the latter, in effect: "Your wife won't think much of your being in trouble again," to get the reply: "Wot, 'er? She drives me to it. And if I knocked a sack o' coal off she'd want coke; if I got her Buckingham Palace she'd want the Kremlin for weekends." Whole thing was played in local dialect. *Erni.*

HEITERE LEINWAND
(Merry Screen)
With Guenther Lueders, narrator
Producer: NWRV (Hamburg)
Director: Hermann Wenninger
30 Mins., Thurs., 9 p.m.

The German film isn't able to be genuinely funny. When it comes to comedies, most of the domestic efforts lack the light touch. That's often the opinion of international (and also German) critics. There's some truth to that—at least with regard to this country's postwar productions.

But although the Teutonic are not ordinarily credited with much of a sense-of-humor, there are quite a number of positive exceptions. This little 30-minute offering, charmingly annotated by actor Guenther Lueders (a capable comedian himself), proves it via excerpts from a variety of German comedies of years (before 1945) gone by. At first, we see the great German comedian Heinz Ruehmann in a hilarious bit from "Die Feuerzangenbowle" (The Fire-Tongue Bowl) in which Ruehmann, a high school pupil, imitates his teacher. Film, which was made during the war, was the ideal type of a comedy. It appealed to all, both conventional and fastidious fun lovers. Then we see the unforgettable Emil Jannings in an impressive acting sequence from "The Broken Jug," a film produced in 1937, which struck very close to the classical Kleist original. Scenes from the late Reinhold Schuenzel's "Amphytryon," a charming musical-comedy effort, and Curt Goetz' "Napoleon Is To Blame For Everything," a well re-

(Continued on page 56)

Nielsen* shows ABC-TV only network STILL CLIMBING

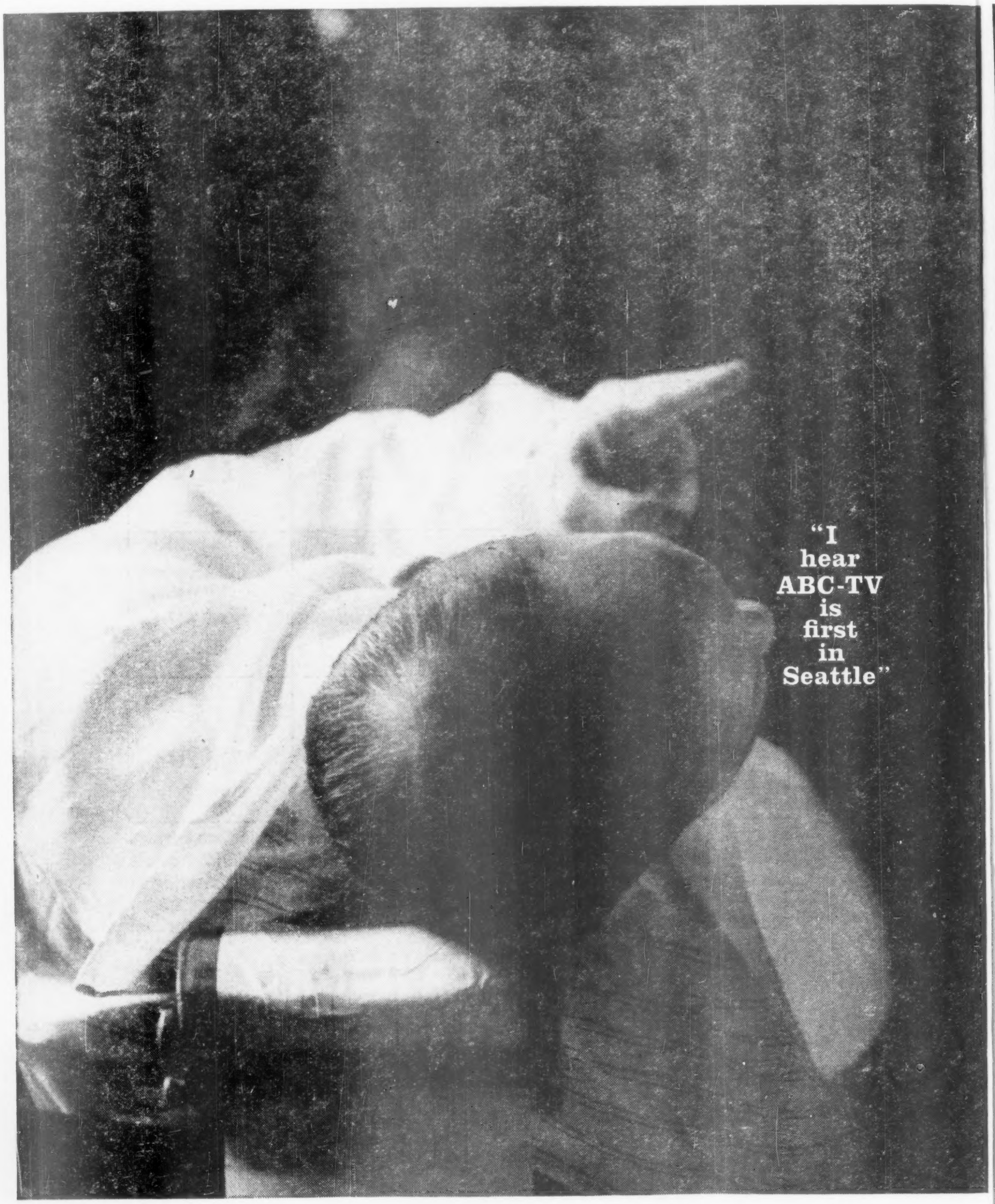
	1958 share of audience	1959 share of audience	% change
ABC	27.3	30.3	+11%
NET Z	30.2	28.7	-5%
NET Y	32.2	32.0	-1%

And that's because shows like these are topping their comparable time periods of last year: Bourbon Street Beat, Cheyenne, Hawaiian Eye, James A. Michener's Adventures in Paradise, Lawman, Leave It To Beaver, Robert Taylor starring in The Detectives, 77 Sunset Strip, The Alaskans, The Rebel, The Untouchables, and not to mention: the continuing performance of returning top favorites.

ABC TELEVISION

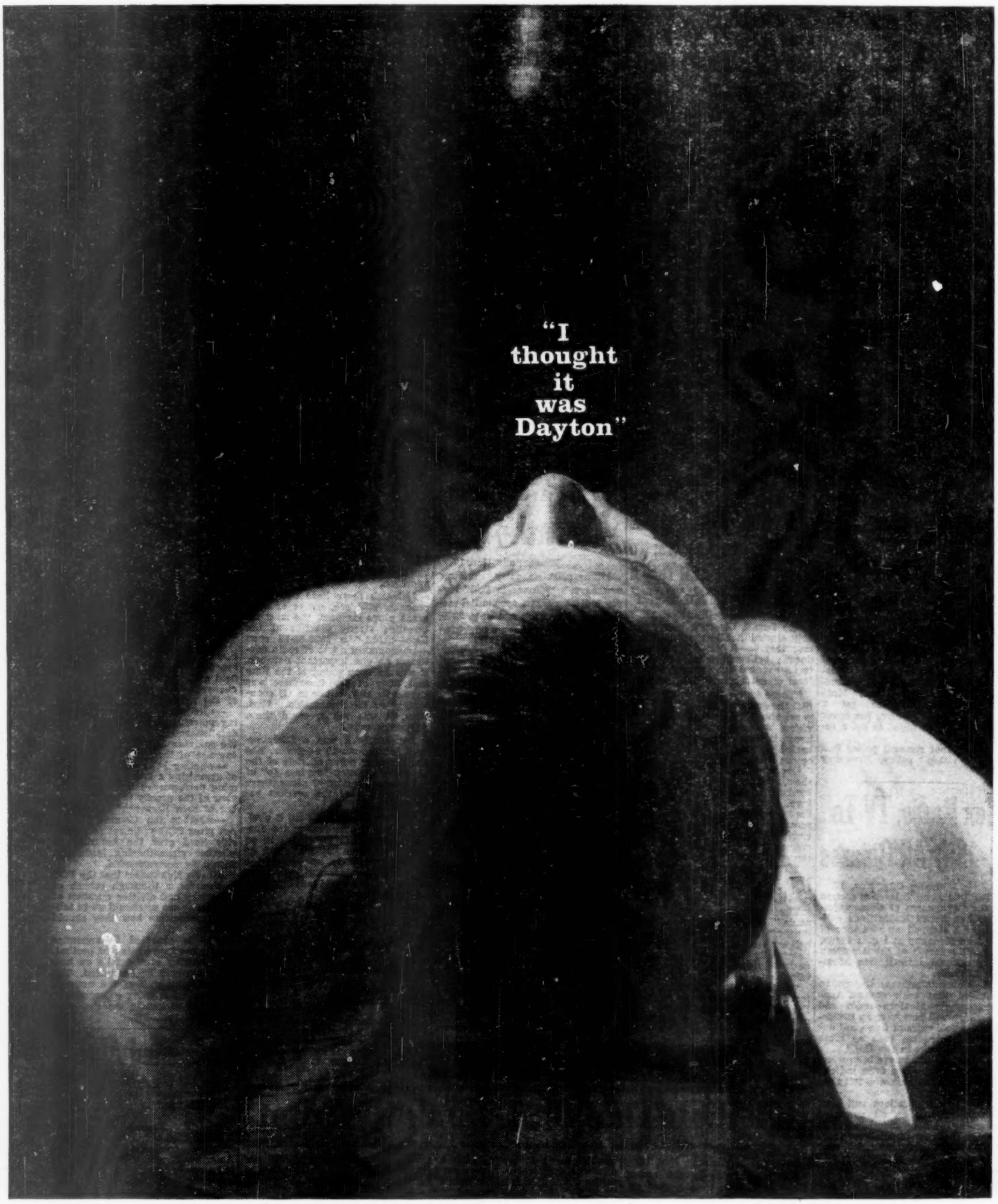
*

Source: Nielsen 24 Market TV Report for all commercial programs Sunday-Saturday 7:30-10:30 PM the week ending November 8, 1959, versus the identical time periods for comparable week in 1958.



They're both right

...as the figures plainly show. This Nielsen it's Dayton and Seattle. Next Nielsen...you pick it. In market after market, as ABC-TV goes...so goes the audience. In fact, the way we're going, it's just a matter of time.



FIRST IN SEATTLE: Prior to the end of September, the ABC-TV affiliate, KING-TV, had the biggest audience share. The NBC-TV affiliate was 2nd. Then the two affiliates switched networks. Here's the new standing.

1. KOMO-TV (ABC)	40.5
2. KING-TV (NBC)	33.4
3. KIRO-TV (CBS)	22.3

Source: NSI, 4 weeks ending Oct18, 1959, share of total audience, Sun.-Sat., 7:30-10:30 P.M.

FIRST IN DAYTON: What happens as more and more ABC-TV programs are carried in a 2 station market is dramatically illustrated by this Nielsen analysis of share-of-audience ratings in Dayton in the last 18 mos.

	WLWD ..% of ABC programming carried	WLWD (ABC-NBC) audience share	WHIO (CBS) audience share
APR 1958	32.0	41.9	48.5
NOV 1958	49.0	43.1	46.7
APR 1959	46.9	44.1	44.0
OCT 1959	62.5	48.3	42.9

Source: NSI, all network programs, Sunday from 6:00 to 11:00 P.M. and Monday through Saturday, from 7:30 to 11:00 P.M.

Monroney Predicts 50 TV Bills Will Hit D.C. Hopper on Jan. 6; Sez Ratings Broke Down Morality

New Orleans, Nov. 17.

A member of the Senate's subcommittee on communications Thursday (12) blamed tv rating systems for a breakdown in video's "morality."

Senator A. S. "Mike" Monroney (D-Okla.) said his committee would open hearings shortly after Congress convenes on Jan. 9 to study legislation and consider what remedies to apply in the ratings issue.

Monroney, here to address a civic banquet at The Roosevelt, said, "I blame ratings for creating a competitive situation that was so great that morality broke down."

Ratings are "too inexact" and "the sample is too small," the Democratic senator said. "I have been charging in the Senate for months that Junior is dictating our tv programs. Junior is the one who is looking at video most."

Monroney said tv ratings have become the 10 Commandments to the network, sponsor and advertising agency.

He told VARIETY he had talked to his office Tuesday about getting "special legislation prepared to correct some abuses that have crept into the industry and are destroying its usefulness." He predicted that 50 bills dealing with tv, and following in the wake of the quiz scandals, "will hit the hopper on Jan. 6."

Monroney's legislation would provide a "means of regularizing and keeping the FCC informed on what basis tv ratings are made."

He also proposes keeping a box score on public service programming and programs and how much of this programming is given "prime hours" on television.

This would entail an overhaul of the present licensing law, the senator stated. "There are no permanent leases of the airways," Monroney said. "Stations get a three-year use, but there has never been one which failed to get a renewal."

The current renewal policy is a "rubber stamp" policy, Monroney said.

Line Forms to the Right

Philadelphia, Nov. 17.

Mrs. Lorna Hahn, 29, history instructor at Temple U., is preparing to toss a suit for $563,000 against CBS because of the "many embarassments she has experienced since the tv fixing has been aired."

A contestant on the "$64,000 Challenge," Mrs. Hahn lost out to Teddy Nadler at the $16,000 level. In defeat she received a $1,000 consolation prize. Mrs. Hahn declared that the questions on which she was adjudged wrong (concerning the Russian defeat of Napoleon at Moscow) were matters on which even experts in the field disagree.

As a sample of the indignities to which she has been subjected since the quiz revelations, the femme professor said students ask her: "What did they pay you to take a dive on that quiz show?" Named as defendants along with CBS, are Revlon, Inc., the sponsor; Entertainment Productions, Inc., owner of the quiz, and producer Mert Koplin.

Lee Segall on Quizzers: 'Before You Know It They'll Be Back Bigger 'n' Better'

Dallas, Nov. 17.

Lee Segall, the man who probably started it all—the quiz show era, that is—is an optimist. He doesn't believe the quizzes ought to be counted out as a continuing form of entertainment.

"There isn't a doubt in my mind that the audience participation and panel shows will continue as television staples. And, before you know it, the quiz shows will be back bigger and better than ever," opines Segall.

Operator of radio's first quiz show, "Dr. I. Q.—the Mental Banker," and now prez of KIXL here, Segall predicts that despite the current black headlines screaming of purported fixing and rigging of some of tv's big money quizzes, the question-and-answer shows will, in time, be revived.

"They'll have bigger ratings than ever before because people will feel that they will be honest," Segall continues.

The man whose radio quiz show made "I have a lady in the balcony, doctor," a national catch-phrase, believes that the quizzes will necessarily experience a cooling off period before they re-emerge on television.

"Right now I'm working on formats for three new tv quiz shows. I'm sure that other creators are also at work on similar shows. If I were a network executive, I'd buy these programs today—while the market is perhaps a trifle 'bearish'—and hold them until quizzes are 'bullish' again."

Regimen Com'ls Were Doomed Even Before D.A. Action, Claims NBC-TV

NBC-TV says that its axing of Regimen reducing tablet advertising was only "coincidental" with the action taken by N. Y. District Attorney Frank Hogan last week. Hogan's men on Thursday (12) seized a pile of vidfilm blurbs, books and financial statements belonging to the makers of Regimen, and the following day Regimen commercials in NBC's Dave Garroway ayem stanza were kaput.

Hogan is inspecting the Regimen scene for possible on-the-air advertising fraud. NBC said that it had made a unilateral decision to cancel, after having studied the situation for several days, and not because Hogan had taken previous public action. Network's continuity clearance staff, it was explained, much previously had demanded, and gotten, Regimen's cleanup of on-the-air advertising, but when the advertiser took to the newspapers with such allegedly misleading claims as "no diet" system, and, in the same ad, alluded to the Garroway show, NBC says it asked Regimen to cut it out. When the

(Continued on page 42)

Minneapolis Poll: 59% Favor Some Censorship Form

Minneapolis, Nov. 17.

Minneapolis Sunday Tribune newspaper's "Minnesota Poll" survey indicates that a substantial majority of this state's residents, 59%, favor censorship of some television programs.

Most of such programs specifically levelled at were crime and westerns, the newspaper revealed.

The poll found that one person in every three queried, 32% opposed any tv censorship while 9% were undecided or had qualified opinions.

The "Minnesota Poll" put the censorship question to a representative cross-section of men and women living in all parts of Minnesota.

"There has been some talk lately that there should be some type of censorship or screening for tv programs," the interviewers addressed those whom they polled. "In general, what do you think about the idea of tv censorship—would you favor it or oppose it?"

Among those queried, 68% of the women and 51% of the men answered in the affirmative, thus bringing the figure to 59%.

Those in the highest educated group were the most evenly divided, 49% being in favor and 45% against.

Persons favoring the tv censorship thought censors should review crime and horror programs, westerns, children's, suggestive or sexy, all and "shooting," in that order.

Both Threatening and Hopeful Implications in FCC's Inquiry

Washington, Nov. 17.

Federal Communications Commission's broad-gauged new broadcast inquiry was viewed here as of double-pronged significance, carrying both threatening and hopeful implications.

On the one hand, the proceedings will force FCC to reevaluate its role in the whole field of broadcasting, a reevaluation which would almost certainly lead to its taking a stronger hand. How strong is the big question.

On the other, a sweeping FCC inquiry may deter the House Harris Subcommittee from delving as deeply as originally planned into deceptive broadcast practices. This will hinge on whether its members are convinced FCC means business. There's no question, at any rate, that the industry would rather air its dirty linen before FCC than be sizzled by another round of Congressional hearings.

Scope of FCC's inquiry was outlined in the following all-encompassing terms: "The policies, practices, mechanics and surveillance pursued and carried out by networks, stations licensees and others in connection with the acquisition, ownership, production, distribution, selection, sale and licensing of programs for radio and television exhibition."

Also, "the policies and practices pursued by networks, station licensees and others in connection with the selection, presentation and supervision of advertising material for broadcast to the public, and the reasons and necessity in the public interest for said policies and practices."

Specific questions for determination were listed as:

—the extent to which advertising and programing practices are "inimical to the public interest."

—whether general standards laid down by FCC for guidance of broadcasters in the programming field are adequate "in view of the changed and changing conditions" of the industry.

—whether FCC, by its rule-making powers, should set out "more detailed and precise standards for the guidance of broadcasters in the exercise of their responsibility."

—whether FCC's present method of appraising a licensee's programming performance is adequate "in view of the greatly increased number of such licensees."

—whether the Communications Act gives FCC sufficient powers to ride herd over the industry, or whether strengthening legislation should be recommended.

All of which means that the FCC is due for a thorough rehash of the sticky and divisive question of how far it can or should go in telling broadcasters how they should operate.

FCC is expected to announce shortly the date of its first preliminary hearing plus details on how the probe will be conducted. The present slim staff of the network study group is being enlarged several fold to handle the new proceedings.

FCC: Curtain Up Dec. 7

Washington, Nov. 17.

Federal Communications Commission said Monday (16) public hearings on its recently-announced tv probe will get underway here Dec. 7.

The hearings will focus on the disclosures of quiz rigging and other culprit practices brought to light by the House Harris Subcommittee.

FCC said networks, civic groups and other interested parties were invited to come forward at the initial round of hearings.

Scandal Recalls How Trio of AM Daytimers Cut Up Some Fancy Loot

By LEONARD TRAUBE

Aside from the payola-in-broadcasting hearings upcoming (next month) on the agenda of the Oren Harris House Subcommittee, a good chunk of both local and network radio may figure in a kindred type of revelation.

A super-abundance of undercover plugs-for-pay was a common practice in aural broadcasting in the early 1950s, during a period when network radio, at least, was suffering from television pains, from which it never recovered, though some ground was gained here and there, notably, perhaps, by NBC with its "Monitor"-type approach.

Although there have been, and probably still are, scores of such sneak plugs rampant, the most interesting steady practice at the time—about the 1953-54-55 span—encompassed a trio of radio daytimers on one important network. It was an open secret at the time that none of the threesome was paying its way, either in (1) sponsorship or (2) listenership. How, then, it was asked, could these daytimers exist?

Apparently it was a fairly secure hand-to-mouth existence. The producers or other officials of the shows in question "made a go" of it by covert selling of plugs, these being mostly of the product variety.

Under such a condition, it obviously became necessary, for further security, to let others in on the loot. The "others," just as obviously, had to be brass of a fairly top level, for without them the programs could not continue to exist.

Merely a way of cutting up the loot—and this went on for a couple of years., All three of the shows in question have since been axed, principally because they were so bad that there weren't sufficient dialers-in to make product plugging, no matter how cheaply contrived, worthwhile.

San Antonio—Margaret Morrison, Pitluk Advertising Co., radio director, has been elected veepee of the Texas State Chapter of American Women in Radio and Television.

Mex Radio, TV To Sift All Quizzes

Mexico City, Nov. 17.

The Radio and Television section of the Department of Communications has issued instructions calling for a stepped up vigilance of Mexican giveaway and quiz shows, a direct outcome of the American Congressional investigation of alleged frauds.

A Communications spokesman revealed that each contest type program on Mexican radio and television will now have an inspector "to avoid cases of fraud and unethical procedures such as those brought to light in the U.S."

In the past there have been many complaints here, and even judicial action by contestants who felt they had been had.

Now, Communications will keep a watchful eye on all programs awarding cash or merchandise to public. Program directors of these shows will now be required to send a copy of script of day, a list of awards to be made, and final dispositions.

Code Boys Busy

Hollywood, Nov. 17.

NAB Television Code Committee met all day yesterday and today in an effort to hammer out new language to pin down quiz rigging and phony commercials as specific code violations. Donald McGannon said code language already covers such violations in general, but with new knowledge of specifics, code committee wishes to pinpoint language concerning violations.

NAB head Harold Fellows yesterday at fall NAB conference asked greater adherence to code as a means of preserving free enterprice broadcasing system in face of the Congressional fre over quiz scandals.

It's High Tide On TV Fakery Front

Chicago, Nov. 17.

The disclosures in the recent telequiz hearings have opened the flood gates. Serious charges of misrepresentation continue to pour in. The latest two to get in on the inundation, it should be noted, are really charges against advertising and in theory should taint the print media as well as the electronic. But television is popularly under attack today, and so it gets the brunt of it.

The American Dental Assn., which has tried before (without results) to get legislation passed against fallacious toothpaste advertising, has taken advantage of tv's current vulnerability by equating the rigging of blurbs with the rigging of teleshows.

In a formal statement, ADA reiterated its longtime charges that dentifrice ads, in making false or distorted claims, are "detrimental to the dental health of the public" in that "rather than encouraging better dental hygiene (they) discourage proper care."

Television, by providing the peg for the statement via the "rigging" simile, is implicated more than the press for accepting such ads, and naturally the daily papers have played the story with the onus strictly on the electronic medium.

Likewise, tv caught it full fist from the press over a rap against bogus arthritis-cure advertising, which was issued last week by the Illinois chapter of the Arthritis and Rheumatism Foundation. Although the daily press carries ads for arthritis remedies the same as television, newspaper reporters called local television operators to account for their willingness to accept such advertising. A spokesman for the Illinois chapter of ARF said the quack medicines advertised as arthritis cures do an annual business of around $250,000,000.

Dr. Harold Hillenbrand, secretary of the American Dental Assn., urged federal agency control over distorted advertising. He said the ADA presented its case to a House subcommittee on Local and Monetary Affairs in July 1958, but nothing has happened yet to curb the practice.

The dental profession recognizes dentifrices only as helpful agents for cleaning the teeth, he said, but otherwise has found no scientific soundness to the other claims for toothpastes. Cited as a particularly objectionable ad was the one for a product that claims to provide teeth with an "invisible shield" that guards against tooth decay and necessitates only one brushing a day.

Undaunted AFN Starts Quiz Show

Frankfurt, Nov. 17.

Undaunted by the quiz show scandals rocking America, the American Forces Network is starting a new quiz program to be aired every Friday night from Berlin.

Six soldier-scholars will participate on each show, divided into three two-man teams representing major units from the Berlin Command. Initial group comes from Headquarters Co., from the Second Battle Group and from the Third Battle Group.

Show, which is titled "It Pays to Know," will have a sixweeks run over the station, and possibly be extended.

Prizes include photographic equipment, a stay at a Berlin Hotel, theatre passes, steak dinners. Shows are being taped on Tuesdays at the All American Club or the Hi-Lite Service Club, and then played back on Fridays.

Army, sports, entertainment, current events, history and Europe are the six categories for queries.

MADISON AVE.'S STATUS QUO

Brit. Birdseye View of U.S. Video

Associated Rediffusion, the commercial midweek programmers for London, is doing a filmed telementary on the U.S. tv industry.

Telementary, touched off by the American quiz scandals, is slated for broadcast tonight (Wed.) in prime time. It was prepared by the AR writing team of Elkan Allan and Cyril Bennett, who spent a week in N.Y. gathering material for the pubaffairs show, which may run longer than its pencilled in half-hour.

The U.S. quiz scandals are far from strictly a domestic affair. British newspapers, especially those which consistently attack tv, have used the U.S. scandals as a take-off for a general onslaught against commercial tv. American vidfilm programs are being hit, along with the commercial U.K. programmers.

AR assigned Elkan and Bennett to present a balanced version of American tv to the British public, it's good as well as its bad aspects. Writing teams set up interviews with CBS prexy Frank Stanton and Robert Kintner, NBC topper, as well as other brass in the network, agency, avertisers, packaging, and critic levels. Show, which utilized CBS facilities, will have Patrick O'Donavan, American correspondent of the London Observer, as host.

Areas which they explored were the structure of U.S. tv, "irregularities," control of programming, etc.

Britain's Norman Collins Warns U.S. Against Any Govt. TV Intervention

Christian Science Monitor was criticized last week by a British commercial television executive for advocating Governmental intervention and Government takeover of video in the United States. Norman Collins, deputy chairman of Associated Television Ltd., made the remark in the principal address last week before the Radio & Television Executives Society. Collins, getting as much public speaking mileage as he can in his relatively short U.S. stopover, following up his RTES speech with an address last night (Tues.) to the Academy of Television Arts & Sciences and today he's slated to talk to the congregated 4 A's.

"In addition to producing so many of the world's worst programs," Collins told RTES members last Wednesday (11), "American television has produced most of the world's best." And further criticising the newspaper's point that the Government hereafter staff tv network, Collins added "Censorship in any form is, and should be, a stranger to this, the American side of the Iron Curtain."

"I have to remind you," said Collins, "that even independent television in Great Britain is not nearly so independent as it sounds. The encouraging fact is that it exists at all."

Collins advocated the British system of "totally and absolutely" prohibiting by law program sponsorships. "I welcome this prohibition in Great Britain . . . I was brought up a journalist, and to any journalist it would be the sin

(Continued on page 50)

Chi Really Cookin' With FM Activity

Chicago, Nov. 17.

There are indications that WENR-FM, the ABC o&o on the Windy City frequency modulation band, will beat WMAQ-FM to the punch in making itself heard as a separate radio entity. If so, it will be the second network-owned station here to take on the medium with serious intentions. The first was WBBM-FM, which became a separate operation a year ago.

It was revealed in VARIETY a week ago that NBC's WMAQ-FM would be launched by next spring as a separately programmed station. Now it's learned that WENR-FM has been granted a power boost by the Federal Communications Commission, and that the construction of a new antenna for the station is already underway. Without fanfare, the ABC property began programming six hours of pleasant music a day several weeks ago and is expected to increase programming when the new antenna is erected.

To date the local ABC toppers

(Continued on page 50)

KMPC Editorial Cues Catcalls, Equal Time

Hollywood, Nov. 17.

Local radio indie KMPC, which has done on-the-air editorials on such controversial subjects as capital punishment with little in the way of public response, so aroused an irate citizenry on its series of editorials proposing a new Los Angeles zoo that it decided to grant equal time to some of its opponents.

Station, as is its practice, ran a series of 21 one-minute editorials the middle of last week urging the City Council to approve a resolution for a new zoo. Where other editorials had raised little response, the zoo series resulted in a flood of phonecalls, letters and telegrams opposing the station's stand.

KMPC then made some inquiries as to those who responded to find out why so much heat had been generated, and discovered that there were ramifications to the proposal it had not thought of in framing its editorials. It thereupon decided to use the views of 21 of the more articulate antis on an "equal time" basis.

ABC-TV Gets Into Ike's Pre-Summit Act With Series

"Presidential Mission," series of reports on President Eisenhower's 11-nation goodwill tour and the pre-summit meeting in Paris, will key a group of ABC-TV pubaffairs shows this season.

Three telecasts on the "Presidential Mission" will be kicked off on Saturday, Dec. 12, covering the President's visit to India and Asia. The Eisenhower arrival in Paris and the opening there of the Western Big Four meeting will be reported Sunday, Dec. 20, and the third program, an appraisal and analysis of the entire trip, will be presented Sunday, Dec. 27. There may be other programs, depending on development.

ABC news chief John Daly was queried on why the web is picking up the upcoming Presidential tour, when it ignored on the spot special coverage of Eisenhower's last trip to Europe, prior to Soviet Premiere Khrushchev visit to the U.S. Daly denied that the current decision had anything to do with the adverse criticism ABC-TV received at the time, when it was alone among the networks not providing coverage in special programs.

Daly saw the upcoming trip warranting pubaffairs specials because issues of substance will be decided upon, as opposed to the last trip,

(Continued on page 52)

PROGRAM ROLE'S ACCENT VS. WEBS

C. Terence Clyne, senior veepee at McCann-Erickson advertising agency, declared yesterday (Tues.) that Madison Ave. "still should play an active role in programming." Clyne sharing a speakers' rostrum with NBC program chieftain David Levy, also said that "we don't really think the networks really want (program) responsibility."

In a speech charged with provocative remarks, the McCann-Erickson radio-tv topper told some 300 Radio-TV Executives Society members that because of the quiz scandal, "everbody is running scared." He said there are no leaders in the industry, at least none who will fight back.

"We need leadership from the networks," he said. "We need it from the stations . . . from the agencies and the advertisers. Out of all these sources I have seen no one step out and defend to the public what tv is."

Quality & Ratings

Eyebrows were raised when in his informal address, Clyne flatly declared that the ad agencies are "more interested in quality and less interested in cost-per-1,000 (a rating yardstick in wide industry use) than the advertising agencies." He repeated that point later for the press, amending it to this degree: "I should probably have said most of the time the agencies are less interested in ratings than the networks."

Both speakers lambasted all the criticism that tv has received from the "unanointed."

"They are coming out of nowhere, with no study or appraisal and are telling us the solutions, my good friend John Crosby says there should not be sponsors. On this we disagree," Clyne said.

"We already have (the British commercial system). In only 30% of nighttime programming does the sponsor have complete control of the programming. Yet some shows only came to life because they were initiated and supported by sponsors. They were good shows, but I won't argue that sponsors haven't done some bad ones, too."

Of Bread & Butter

"The necessary mediocrity," the agencyman said, "you must have almost in desperation." Clyne pointed out that over 3,000 hours a year of tv time are programmed, making it rough to turn out constantly high quality, although he felt that the best of television was better than the best of the feature film biz.

"If you took the best 200 hours of entertainment that came out of Hollywood and the best 200 hours out of television," he declared, "television would win hands down in terms of release, relaxation and enjoyment. Trouble is filling 3,000 hours a year."

"If you then take the 15 or 20 top-rate (special) shows, you'll find they were initiated by the sponsors," he observed. Later on, he made the point that the webs really don't want "program responsibility." The agencyman, who controls the destiny of some 18 or 19 video stanzas this season, felt that the reason is that the network program departments "are understaffed."

Dim-Views 'Czar'

Clyne sideswiped NBC's "internal FBI" to clean up its shows. "We cannot use a czar or investigative units. They will only be able to punish, not correct (television's) ills."

Levy, who followed Clyne in the 40-minute luncheon program, shot out at the critics'. "If you listen to these self-appointed, self-annointed, open-mouthed, closed-minded people, you'd think nothing worthwhile happened on tv. Not all tv is good, but neither are all the 12,000 books published each year, yet no critic demands that all of them be good . . . And you can bet that the author who

(Continued on page 56)

Mutual Prez in Hurleigh-Burly Over Imminence of a Rating Probe

Washington, Nov. 17.

Mutual Broadcasting president Robert F. Hurleigh, in a speech criticizing the emphasis on ratings, said Monday (16) he expects the Senate Commerce Committee to launch its long-awaited rating probe by the end of the year.

Hurleigh said he's been informed the committee has plied up a mass of information "showing possible broadcast circulation misrepresentations and inconsistencies on national, regional and local levels." In a speech before Sales Executive Club here, he added that though the hearigs would not equal the sensations of the House quiz probe, they will have "tremendous effect within the broadcasting industry."

Hurleigh said there are now emerging "telling signs" that raise questions about the infallibility of rating systems.

He cited a canvass of motion picture exhibitors by MBS financial news editor which showed a 10.12% jump in summer b.o. over last year. He also referred to Sindlinger reports of a 16% increase in motion picture attendance last September over September, 1958.

Yet, Hurleigh argued, broadcasting rating services apparently are continuing to project their results on the assumption "these millions in theatre houses are also figured as being at home—watching television."

The web head also assailed what he said was the small sample used by the rating people. "Less than 2,000 and upwards of 5,000 are checked to find out what 154 million people are listening to—or or watching," he declared.

Five Indies Bid For New Canada Channel

Vancouver, Nov. 17.

Speculation that Canada's present policy of one television station per city will soon be relaxed brings five indie groups bidding for this town's second channel, CBC-TV having held local video monopoly, although indie CHEK-TV, in nearby capital city Victoria, has operated in this area about two years.

Roster of bidders reads like communications who's-who with excerpts from social blue book. It includes Sir Denys Lowson, onetime Lord Mayor of London; Phyllis G. Ross, wife of British Columbia lieutenant-governor, as directors of Pacific Television Co. Ltd., which seeks the franchise. Art Jones, headman of Artray Film Productions here, tops list for Vantel Broadcasting Co. Bill Speers, headman of CKWX, and Frank Griffiths, prez of CKNW, and Lawrence Dampier, exec with the Vancouver Sun daily, show in the directorate of Metropolitan Television Ltd.

George Chandler, prez of CJOR and Muzak operation here, is a director of British Columbia Television Broadcasting Corp. Ltd., headed by Harold Foley, pulp and paper magnate. And the fifth group, not yet incorporated, is reported as Coast Television Company, whose directors include L. W. Brockington, longtime general manager of Canadian Broadcasting Corporation.

'Treasure Hunt' Hit by Axings; 50% Defection

Despite the pullout of Procter & Gamble and Lever Bros. from the NBC-TV morning stanza, the network is going to continue airing "Treasure Hunt."

P&G has already defected and Lever Bros. is leaving as soon as it can work out the details of the departure from the Jan Murray-fronted program. Though the two accounts repped roughly 50% of the billings on the 11-11:30 a.m. strip, NBC said that the program is not being considered for cancellation "at this stage." Spokesman for the web said there is no reason to cancel the program because the present production team, headed by Murray, runs a "clean" show and, moreover, its ratings have been satisfactory.

Recently, two production men were fired from the show by the network for the alleged receipt of kickbacks. Of course, there's no telling what the network's attitude to the show will be, or the position NBC will be forced into, if there are other sponsor departures.

Shuffle at Top Level For Britain's ABC-TV

London, Nov. 17.

A series of top-level appointments was announced by ABC-TV last week following the recent resignation of Ronald Rowson as Program Controller for the network. R. W. Dickenson, formerly administration officer, takes over the Rowson post and will be in charge of program planning, presentation and publicity. Bernard R. Greenhead has been named general manager of Iris Productions and will be in charge of all staff at Teddington and Manchester with T. Pace as his manager at the latter studio. C. J. Orr has been upped from assistant secretary to company secretary.

In the North, ABC's rep., G. R. Mitchell, will be operating from the central Manchester office

ABC's WLS Buyout Looks Certainty

Chicago, Nov. 17.

It appears to be a certainty now that by the year's end ABC Radio will have full ownership of its Chi o&o, WLS, pending approval by the Federal Communications Commission of he web's buyout of the outstanding 50% stock from Prairie Farmer Publishing Co. It's understood the proposed purchase is up before the Commission now, for its blessings.

The AB-PT has had half ownership of the 50,000-watt clear channeler ever since the share-timers on the frequency, WENR and WLS, merged around six years ago. The situation has unquestionably cost the network some audience in the Windy City, inasmuch as the station is still thought of locally as a strictly rural operation, typified by the long-running "National Barn Dance."

When ABC finally does take full control of the station, it will take immediate steps to revise the image, putting the new accent on urban culture. It's believed the radio operation will be kept entirely separate from that of the tv o&o, WBKB, with separate management, separate staffs, new dept., etc.

At this stage it's only speculative, but the top candidates for the managerial post of the all-ABC-owned WLS seems to be Ralph Beaudin, chief string-puller of ABC's Pittsburgh station, KQV. His successful handling of the Pitt o&o has made him one of the web's fair-haired boys.

1st

...in Nielsen ratings
in the U.S.A.
in Great Britain
Now in its Third
Record-Smashing Year!

SOURCE: U.S.A. – Average Audience, Nielsen 2nd October Report, 1959. Great Britain – Nielsen November 1st Report, 1959.

WAGON TRAIN

WARD BOND AND ROBERT HORTON

produced by **revue** *in association with NBC–distributed by* **mca**

U.S.A.–NBC Television (Ford Motor Company, National Biscuit Company, R. J. Reynolds Tobacco Company). GREAT BRITAIN–Granada TV Network.

Madison Ave.'s Nielsen Reaction: 'It's Hard to Say What's Going On' —On Other Adv. Agency Fronts

By BILL GREELEY

Madison Ave.'s reaction to the first important national Nielsens of the season is "we gotta see more."

The numbers game is particularly confusing so far this year, say a good many agency men. Most figure it will take at least one more national book, and one went so far as to say he would reserve any overall judgment until the December reports are in.

The many and irregular specials seem to be causing a lot of the confusion. N. W. Ayer tele execs say they've found unusual discrepancies in a number of cases between the national figures and the earlier limited city reports. Benton & Bowles tv topper Oliver Barbour wants to know "how the hell you know what's going on."

As for predictions, a good many agency execs see a leveling off with ABC and NBC closing in on the early CBS lead. This would include a better showing for the full-hour skeins in coming weeks.

The latter vision is based partly on the word from agencies that have bought into the hours. They naturally want to tout the properties they bet on. But a good many were able to swing good deals on the participating minutes, and the cost-per-thousand on slow starters is not so hard to take. And it's pointed out that, for instance, "77 Sunset Strip" took two months a year ago to climb into the lead in its time slot. "Maverick" was seven weeks getting hot.

There are those, however, who see some of the hour entries as sure turkeys, who figure that ABC and Warner Bros. were pressing their luck when they moved the western format to Alaska, Hawaii and New Orleans.

Nothing Like a Dame

Because "so many advertisers want that housewife," the Station Representatives Assn. has pegged the first in a series of spot radio presentations on the medium's big distaff audience. The slide presentation with soundtrack was press previewed last week and will now make the rounds of major broadcast ad agencies.

Besides straight facts and figures, the pitch uses off-the-air bits featuring deejays and jingles heard on SRA member stations.

Some facts: There are 146,200,000 radios in the U. S., one for every person over seven years of age, there are 40 sets sold a minute; each home has 2.5 radios and cars add another 38,000,000; radio's cost-per-thousand has increased only 2% in the last five years; the average citizen sees and hears 7,500 advertisements in a day, but the little woman of the house listens to radio four hours and 36 minutes a day.

Capitol Splash

Capitol Records makes a Christmas promotion plunge with a full-color, 16-page datalog insert bound into the December issue of Esquire mag. The catalog, which faces another full-color Capitol ad, has illustrations and descriptions of 144 albums. Company ad director Steve Auld says the focus on one mag is calculated to hit a smaller but productive readership with a very high percentage of Hi Fi buffs.

Changes: William J. Breen joins Lennen & Newell as a senior veepee and management account supervisor. He's been at McCann-Erickson for eight years.

James S. MacVickar joins Compton as an account exec on Chesebrough-Ponds. He moves over from Curtis Publishing, but before that was an account exec at Kenyon & Eckhardt and Benton & Bowles.

Bernard V. Berry, formerly with Kenyon & Eckhardt, joins Compton as a space buyer.

Herman Rapcher, formerly a copy supervisor, is promoted to associate copy director at Reach, McClinton.

James Ratkin, formerly associate creative director at J. M. Mathes, joins Norman, Craig & Kummel as creative supervisor of tv.

Theodore A. Tefft, formerly ad manager for Aerotec Industries, Greenwich, Conn., joins Smith, Hagel & Knudsen as an associate account exec.

Elected: Lewis H. Avery, Avery-Knodel president, has been elected to the board of directors, TvB.

Richard H. Darby has been elected senior vicepresndent and Edward E. Van Horn a vicepresident at Smith, Hagel & Knudsen.

New Biz: Frenchett division, Carter Products, to Ted Bates.

Chi Agencies

Chicago, Nov. 17.

Mars Candy moved its $3,000,000 account out of Knox-Reeves, Minneapolis-based agency, to Needham, Louis & Brorby. "Need for greater depth in marketing and more coordination of sales and advertising" were the reasons for the switch, according to J. R. Fleming, Mars v.p.

Appointments: Leonard S. Rubenstein, executive art director of Clinton E. Frank, to v.p. at that agency . . . William Wallace to copy director at Robertson, Buckley & Gotsch . . . Merriom B. Pike to publicity director at Powell, Schoenbrod & Hall.

New Accounts: Foote, Cone & Belding for Micro Switch, division of Minneapolis-Honeywell Regulator Co. . . . M. M. Fisher for Leader Cleaners . . . Bozell & Jacobs for American Warehousemen's Assn. . . . Frank Block Associates for Hanan & Son, shoe brand of International Shoe Co.

London Agencies

London, Nov. 17.

Rank Screen Services Ltd. advises agencies that it's producing "Vanity Fair" as one of four advertising magazine propositions, being a color production for cinemas running for two minutes apiece. Company plans to put out two editions in 1960 for screening in around 425 theatres, one to hit the spring and the other the autumn fashion season. Cost of the package deal to each advertiser—including production, distribution and prints—is $8,120 for a 30-second spot.

With the retirement from the chairmanship of Fleetwood C. Pritchard, (though he stays on the board), F. C. Pritchard Wood & Partners announces several changes. Sinclair Wood, previously emdee, becomes chairman, while John Gloag and Garth Willock become vice-chairman and managing director respectively.

G. S. Royds launches a press campaign to back a liqueur, Bronte, distilled by Gale Lister of Leeds, following receipt of a "sizeable order" from C. F. Eccardt of New York

Frank Cooper Office Jumpin' on Specials

Perry Leff of Frank Cooper Associates has been having a busy time of it, setting deals for a wide array of upcoming specials.

For CBS-TV's "Christmas at the Circus," he set David Gregory as writer and William Hammerstein as producer. He also set Charles Sanford as musical director for the December CBS-TV "Sid Caesar Show." Sanford, incidentally, worked in the same capacity in connection with the earlier Caesar telecasts this season, and is now set to do all of Caesar's tv work this year.

A deal was also set for Perry Cross to produce Seymour Robbie to direct and Leu Salaman to rewrite the John Wayne-Pontiac special, which is to be taped this month.

The office also set Roger Edens to produce, and A. J. Russell to write the NBC-TV "An Evening with Ethel Merman" telecast. Russell also will write "The Fabulous Fifties CBS-TV show of Jan. 31. Ervin Drake was set as writer-associate producer for NBC-TV "Pontiac Star Parade" telecast of Jan. 22, starring Mort Sahl, and being produced by Joe Cates.

Bland Leading Bland, Or TV's Innocuous Pap: Mich. Prof's Viewpoint

Ann Arbor, Mich., Nov. 17.

"The absence of challenging themes on tv tends to reduce program fare to innocuous pap in which the bland leads the bland in endless parade across the screen," Edgar E. Willis, professor of speech at the U. of Michigan, told delegates to the 30th annual Parent Education Institute on the campus.

One indication of how tv avoids challenging themes, Willis said, is that an advertiser recently rejected a series on the Civil War because the conflict "is too controversial."

Noting that studies have shown the average elementary school child watches tv 20 hours a week, Willis urged parents to throw the switch. "The indicator that advertisers best understand is the 'on-off' switch," he said. "We shouldn't use tv as an electronic babysitter."

Guild, Bascom Gets Demo Billing; Mebbe $6,000,000

San Francisco, Nov. 17.

Walter Guild, president of Guild, Bascom & Bonfigli, is pleased his Frisco-based agency has just been picked by the Democratic National Committee to handle the party's presidential campaign account next year—but he has no answers as to how the choice was made.

GB&B, in fact, has never handled a political candidate, having in a decade built its billings from $200,000 to more than $15,000,000 almost exclusively on food products.

Guild doesn't know what the Democratic account will amount to, either—"somewhere between $2,000,000 and $6,000,000" is all he'll say.

Agency got the word from Demo National Chairman Paul Butler last Thursday (12) and is "going to work right away."

Guild points out he doesn't expect to make money on the account, just hopes to break even, adds, "after all, we never make money on an account the first year and this is just a one-year deal."

But he admits the prestige will be useful.

His feeling on a political account:

"Both of the parties are entitled to the best technical assistance they can get, so the public isn't flim-flammed. Frankly, last time some of the candidates were not well presented."

He denies GB&B is a "tv agency," claims, instead, "we are a magazine agency and occasionally use tv." How occasional "occasionally" is can be questioned: in the past year almost 80% of the agency's total billings went into tv and radio.

Regimen

Continued from page 38

sponsor replied last week that it could not countenance the network dictating print ad policy, even if Garroway's stanza were mentioned therein, NBC gave notice.

CBS has not had any Regimen advertising on tv since Sept. 2 last, when "Keep Talking" finished a 13-week hotspell ride for the controversial reducing tablet sponsor. And before CBS took that biz in the first place, web went through several weeks of copy cleanup with Hilton, Chesley, Clifford & Atherton, agency for Drug Research Corp., makers of Regimen.

Aware that the Federal Trade Commission had a consent decree vs. Regimen, CBS would not accept the billings until the web was shown a later letter from the FTC stating that Regimen had altered its verbiage to meet government standards. But once the "Talking" show went on under Regimen's banner, the FTC rescinded unofficially its okay, but before any official action was taken, 13 weeks were up.

TV-Radio Production Centres

IN NEW YORK CITY . . .

"Alcoa-Goodyear Theatre" on NBC-TV has inked **Jack Carson** to front an episode, soon due, called "How's Business?". . . **Odetta**, the folk singer who appeared in a special program of Negro spirituals on "Lamp Unto My Feet" last Sunday (15), will also appear on the **Harry Belafonte** CBS-TV special Dec. 10 . . . **Pat Hingle**, recovered after his near-fatal accident (he fell down an elevator shaft) last spring, makes his first appearance since then on CBS-TV's "U.S. Steel Hour" tonight (Wed.) . . . **Thomas Means**, who took over last week as director of advertising and sales promotion at CBS-TV just did a little reshuffling: He moved **Mort Rubenstein** up from art director of CBS-TV o&o division to its creative director and he made **Jacques Sammes** his chief of copy for the ad-sales promo department . . . CBS-TV affiliate relations man **Ed Scovill** back on the job after a month's illness . . . **Penny Ambrose**, 12-year-old violinist, makes tv debut on the Dec. 18 "Bell Telephone Hour" via NBC-TV . . . **Ted Nathanson** directing NBC-TV's "Dough Re Mi" while **Dick Schneider** vacations . . . **Henry Danielle** and **Darrin McGavin** will star in "My Three Angels" on "Ford Startime" Dec. 8 . . . **Jimmie Rodgers** will lay off his nitery routine long enough to head coastward for a Dec. 6 stint with **Jimmy Durante** on NBC-TV . . . **David Stone** arrives this week to become film procurement officer here for the Australian Broadcasting Commission; **Diana Wilkinson** continues in the department with Stone . . . FCC Commissioner **Robert E. Lee** will be No. 1 speaker at the 12th annual Communion Breakfast of CARTA—the Catholic Apostolate-Radio, TV and Advertising—to be held Sunday ayem (22) at the Waldorf . . . On a revised Nielsen, "Father Knows Best" replaced another CBS-TV half-hour, "Wanted: Dead or Alive" as the sixth rated stanza in the second Oct. report . . . **John Griggs** into leading role of new story on CBS Radio's "Whispering Streets". . . **Jane Rose** enters running role on "Romance of Helen Trent". . . **Sven B. Karlen**, for five years vice president and general manager of Travelers Credit Service, becomes CBS Inc. controller . . . **Allen Gray** of WCBS to the Michigan Peninsula for a few days of deer stalking, while **Lanny Ross** of the same station last week drew a blank doing the same thing up in the Adirondacks . . . **Sid Garfield**, press chief for CBS Radio, currently on a three-city trail of meetings with o&o promotional execs in Boston, Chicago and St. Louis . . . WCBS merchandising manager **Eli Kaufman** to Nassau for seven days . . . WCBS newsman **Dave Dugan** wed Joy Angelillis over weekend and is honeymooning two weeks in Virgin Islands . . . **Eli Wallach** and **Risa Schwartz**, the 17-year-old femme currently in Broadway's "The Tenth Man," to guest speak today (Wed.) at the Mace School for Professional Children, at exercises marking the end of a semester . . ."Unit One" producer for CBS Radio, **George Vicas**, returned this week from Sweden where he transcribed a stanza on old age . . . **Dale Wasserman**, who did last week's "I, Don Quixote" on the DuPont "Show of the Month," drew another David Susskind job: to adapt A. J. Cronin's "Citadel" for exposure next February on ABC-TV; meantime, Wasserman's "Quixote" script will start making the rounds of civic and educational institutions for use by such groups . . . **Mike Wallace** to Puerto Rico for rest . . . **Ronald Liss**, ex-CBS program dept. staffer, moved over to NTA as production supervisor of "Play of the Week."

Next week's guests on ABC Radio's "Teen Town" include **Tab Hunter** and **Duane Eddy** . . . Actor-announcer **Allen Swift** did the voice of **Red Barber** in a Gulf Oil commercial . . . **Fred Heider** (Voice of Firestone) to produce WABC-TV's latenighter "Everything Goes.". . . **Morris Wattenberg** named director of sales development and research for ABC Radio web . . . Voice of America will rebroadcast audido portion of "Salute to Dr. Thomas A. Dooley," special of ABC-TV . . . For first time, Northeast Airlines has bought an extensive cross-the-board spot commercial campaign on WABC-TV . . . ABC's **Ed Morgan** accompnied Gov. Nelson Rockefeller on his western tour . . . WABC's **Fred Robbins** hosts **Karl Malden, Maureen O'Hara, Jimmy Van Heusen, Constance Ford** and **Nick Adams** this week on his syndicated "Assignment Hollywood". . . **Lucille Murovich**, WOR publicity, has a feature part in the off-Broadway production of "Henry the Eighth."

Chubby Jackson, host of WABC-TV's cartoon "Little Rascals" show who also is a jazz artist, will open at the Basin Street East with his jazz quartet on Monday (23) . . . Hoffman Beverage to cosponsor WABC-TV's Thanksgiving Day telecast of "High School Sports," featuring gridiron clash between New Rochelle and Iona Prep . . . **Johnny Falk** becomes manager of publicity & exploitation for WRCA Radio, taking over for **John O'Keefe** who recently moved onto Ad Row . . . Championship bowling preempts the Friday night NBC radio and tv boxing coverage Dec. 11 for the third year in a row. One-time kegler contest, matching the finalists of the World's Invitational Match Game Bowling Tourney, has a 10 p.m starting time. Preemption is on fight sponsor's Gillette's orders, with the razor company taking on the Dec. 11 simulcast.

IN CHICAGO . . .

Ground breaking activity began last week on WGN Inc.'s new edifice on the northwest side . . . Local actor **John W. Himes** elected a director of Screen Actors Guild national board, repping the Chi branch . . . **Herb Lyon's** "Midnight Ticker" taking a hiatus from WGN-TV in a couple weeks . . . **Don Young** leaving A. C. Nielsen Research to join Harshe-Rotman p.r. agency . . . Singer **Carole March** teaming up with **Josh Brady** on a new WBBM daily stanza . . . **Joe Price**, who co-authored "Art of Blabbermouthsmanship" with WCFL deejay **Dan Sorkin**, penned a satirical skit for **Jim Mills** for the International Music Fair at Navy Pier . . . **Jim Hanlon Jr.**, son of the WGN p.r. chief, has signed on with Needham, Louis & Brorby in the traffic dept. . . . **Arthur Hull Hayes**, prez of CBS Radio, addressing Chi Broadcast Ad Club luncheon Friday (20) on the future of radio . . . NBC's **Alex Dreier** vacationing in San Francisco and being spelled by **Sander Vanocur, Jim Hurlbut** and **Norm Barry** . . . **Henry Cooke** of WMAQ sharing emcee chores with **Irv Kupcinet** at SunTimes Harvest Moon Festival this Saturday (21) . . . Orch leader **Dan Belloc** now hosting Saturday afternoon musicale on WEAW, emanating from Holiday Ballroom . . . **Mabel Mercer, Joe Williams, Al Morgan**, and **Dolores Hart** all featured on this Saturday's "Playboy Penthouse". . . WGN-TV seeking new format for **Brigid Bazlen**, who's getting too old for "Blue Fairy" . . . **Jack Quinlan**, WGN ballcaster during baseball season, moved into a twohour cross-the-board record slot for the winter . . . **Joseph Gallicchio's** 30-piece NBC orch coming out of mothballs for a new eight-week Sunday morning series on WNBQ, "Music of America." **Bob Dressler** is producing . . . WTTW launching a four-week teleseries on the issues behind censorship, with **Dr. Donald Smithburg** of RIT.

IN LONDON . . .

George Black, program director of Tyne Tees TV, has just arrived in the U.S. for a looksee, accompanied by Mrs. Black, at television and legit. Sails home Dec. 2. Tyne Tees topper **Anthony Jelly** recently returned from a six-weeks U.S. visit . . . Comedian **Vic Oliver** again leaves comedy behind to take a top role in Associated-Rediffusion's "No Hiding Place" skein Dec. 2 . . .**Alvin Rakoff** produces "The Velvet Alley," **Rod Serling's** play about American tv, for BBC-TV on Sunday (22) with **Sam Wanamaker** starring . . . **Norman Wisdom** inked for **Val Parnelli's** "Sunday Night At the London Pallidium" on ATV Sun-

(Continued on page 46)

JUST LIKE FINDING URANIUM

ATV-CBS 'P to P' & 'Culture Exchange'

London, Nov. 17.

An international exchange of facilities and programs of a cultural and public affairs nature, which has been negotiated by Associated TeleVision and Columbia Broadcasting System, swung into action last week. Under the agreement, CBS will have use of ATV's new 525-line mobile tape unit and access to the British company's studio and technical facilities. CBS will reciprocate by making available American facilities for use by ATV.

First series to be produced for CBS will be "Person To Person," and the Duke of Marlborough will be the first to face the camera with Charles Collingwood in the interviewer's chair.

Ironic twist to this aspect of the deal is that the "P to P" series is featured in Britain by BBC-TV. That means that one of the British commercial outfits will, in fact, be making shows to be played in opposition to it.

Sir Anthony Eden, former British prime minister, will be the second personality to be featured in "P to P," followed by Julie Andrews, who recently relinquished her role in "My Fair Lady." It is hoped subsequently to bring Sir Laurence Olivier, Sir Ralph Richards and other distinguished legit personalities into the program. (The sequence of taping will not necessarily be the order of appearance.)

Development of the ATV portable tape unit has been going on for several months and it is the only unit of its kind available in the U.K. It consists of a 50-ton truck unit containing portable control rooms and a four-camera chain of Pye cameras. A second truck carries generator equipment which can be operated on either British or American cycle standard. Another unit carries lighting equipment, lines, sound, etc.

The introduction of this self-contained unit in the 525 American line standard eliminates the necessity of any type of converter. Other types of converters photographing off the face of the tube were not considered adequate for CBS' needs, and the production of the new unit precipitated the U.S. network's decision to attempt actual program pickup on tape abroad. CBS will also use the tape for major news and public affairs pickups, including the Summit Conference and the Olympic Games.

Meantime, ATV, through its associated company in America, Independent Television Corp., is prepping a series of dramas and variety specials which will be made for release both in Britain and the U.S.

Renoir's Vidfilm Experiment Also Eyed as Theatrical Innovation

Paris, Nov. 17.

The noted oldtime French film director Jean Renoir has made a one-shot television feature "Le Testament Du Docteur Cordelier" as an experiment, which could have a bearing on both vidfilm and regular theatre film work.

Renoir started his retelling of the "Dr. Jekyll and Mr. Hyde" story as purely a live emission idea but found that the changeovers in personality of the doctor who learns how to embody the evil in him into another person could not adapt to it. Then he decided to film it and, so it should not be a total loss, do it more carefully with later theatre showing in mind.

He had 15 days of rehearsal and shot the pic in 10 days for about $80,000. He said his new method was to break down a film into scenes rather than shots and use as many as eight cameras on one setup as well as about 12 mikes at times. He felt that this only be done now in tv studios but its spread to feature films could bring in pix more cheaply and allow for

(Continued on page 54)

No Mex. Takers On Manana TV

Mexico City, Nov. 17.

The very proudly announced inauguration of morning television in this capital has come a very bad cropper. For the time being, at least, there will be no earlier hour shows.

Chief reason, according to Telesistema executives is lack of equipment, live and filmed programs, and, above all, a lack of sponsors.

Programming activity is hard pressed to provide enough material for the current schedules ranging from early afternoon to midnight.

There is also an uncertainty as to just how the public would take to the early morning shows. It is argued that children go to school, the breadwinners are at work and housewives going about their chores and marketing have no time to watch television.

Concensus of opinion is that Mexico is not ready yet for morning shows. On top of which sponsors have beefed that rates are far too high to make this sort of advertising profitable.

Tyne-Tees TV Taller

Newcastle, Eng., Nov. 17.

The number of homes now receiving Tyne-Tees Television, local outlet of the commercial tv web, now exceeds 450,000 according to Television Audience Measurement.

According to an independent survey, the Tyne-Tees area for reception of programs now comprises the North Riding of Yorkshire, all of Northumberland and Durham, and parts of Berwickshire, Roxburghshire, Cumberland and Westmorland.

Mex TV Actors Seek 75% Quota To Check Aliens

Mexico City, Nov. 17.

The National Association of Actors, negotiating a new work contract with Televicentro, is asking for a 75% ratio in use of Mexican actors in programming. Union feels that there is a "superabundance of foreign elements with and without merit."

Rodolfo Landa, for the union, holding talks with Romulo O'Farrill and his lawyers, stressed that actors appearing in kinescope programs in the hinterlands and foreign nations, must be paid 50% of salaries for each additional telecast.

Salary boost asked is 50%, with this and the extra payments for repeat performances of filmed programs main points at issue.

Mex Televicentro In $480,000 Expansion

Mexico City, Nov. 17.

An annex to present Televicentro facilities, to house offices and studios, will require an expediture of $480,000. Executives have authorized expansion since present facilities are not sufficient for growing Mexican television needs.

Actual construction work begins early in the New Year.

LAST REMAINING BRIT. CONTRACT

By ERNIE PLAYER

London, Nov. 17.

Never have so many tried to move in when there remain so few.

Meaning that in the whole history of British commercial television, never before has there been such a scramble as is now going on to grab the contract for South West England. It's one of the last contracts yet to be allotted, and the only one remaining that warrants the description "big"—though even so the use of the word is something of a stretch.

With deadline for applications set for Thursday (19), some 25 sets of formal forms have been issued by the Independent Television Authority, responsible for eventually naming the chosen operator. Not all the score-plus-five will have responded, in view of the tough information requirements called for, but in the event a good dozen will have completed and signed. A decision on the "winner" is expected by the end of the year, and whichever outfit is chosen looks like boasting at least one well-known show biz name on its board of directors.

Just why such busy rivalry is easy to answer. Yet Somerset, Devon and Cornwall are by general consent not goldmine counties for advertisers, and the population that the Axminster and Liskeard masts will reach can barely exceed 1,000,000; also, with transmissions skedded to start in 1961, there will remain only three years of assured operations before the Television Act comes up for renewal in 1964. The overriding fact is, of course, that commercial tv has hit uranium, not merely gold, wherever it has alighted—and whatever may happen in 1964, any setup that has proved itself as an operating entity by then can expect to take part in the even bigger things that undeniably lie ahead. In short, the South West England contract can confidently be expected to provide the ladder-rung to bigger prizes, while not meantime being a dead loss during its initial three years of assured operation.

Looking around at the syndicates whose claims will be considered by the ITA after Thursday, some of the entertainment industry monickers that hit the eye are J. F. Lockwood, chairman of Electric & Music Industries, Ltd., the Keith Prowse topper Peter Cadbury, British Lion Films via John Boulting, impresario Maurice Winnick, the Essoldo Cinema chain, and conductor Sir Malcolm Sargent. The ITA won't as a matter of policy give out with the full list of applicants, but here follows a roundup

(Continued on page 54)

ITA Points With Pride to Growth Of Serious Shows on Brit. Com'l TV

ITA's Happy Assets

London, Nov. 17.

It's not only the British commercial television companies that are making plenty mazuma from British commercial television. Annual report of the Independent Television Authority, agency responsible to Parliament for the proper functioning of the 1954 Act, declares that at the end of the period 1954-64—when the Television Act expires—it will have gained what it itself describes as "very substantial assets."

ITA reports that it will have acquired from income capital assets of a total first cost of $14,000,000. Said assets will be mainly in the form of tv transmitting stations. Depreciation of some $7,700,000 will have been provided. Also, the Authority will hold in revenue reserves some $11,200,000, barring the imposition of further responsibilities or of financial calls at the moment unforeseen.

Total taxation paid by 1964, reckons ITA, will have been $19,600,000. Anyway, all its assets will in that year vest in the Crown, unless statutory provision is made to the contrary.

London, Nov. 17.

The growth in "serious" programs and in those reflecting local life and character is one of the highlight developments in British commercial television reported on by the Independent Television Authority, responsible for administering the 1954 Television Act, in its annual report for the year ended March 31, 1959. ITA refers to "continuing development" in religious, political, social comment and schools programs, to the fact that 17 series of current affairs shows were aired in different parts of the country, and that there were usually about 15 hours of serious stuff — not counting plays — in a total week's output of about 60 hours.

Other main sections in the report cover advertising, the insertion of same in "natural breaks" in programs, broadcasting hours, and the proportion of British material in shows aired. Imported films, says the Association, occupied 12.3% of total transmission time over the whole 10-station network, compared with 13% the previous year. Direct expenditure on foreign recorded programs was slightly under the total expenditure of the eight commercial tv outfits operating during the year reviewed (two, Ulster TV and Anglia TV didn't start transmitting till October, 1959). ITA repeats its view expressed in the report for 1957-58 that "no reasonable person would think it right for British television to isolate itself from the rest of the world" and adds: "Certainly the American programs are extremely popluar with viewers, as their large and regular following shows." Also, apropos the British content of programs, the Authority restates in detail its judgment-standards of what's British and what isn't, noting that in the field of full-length plays there was an increasing use of native writers.

On broadcasting hours, the ITA report reinforces the view recently expressed by Associated TeleVision topper Val Parnell, namely that the case for longer transmission times is a tough one to answer. It records that in June, 1959, the Authority stated a case to the Postmaster General for an increase in the permitted standard weekly maximum from 50 hours to 71, and

(Continued on page 54)

8,000,000 Aussies Within TV Range By End of 1960

Ottawa, Nov. 17.

At least 8,000,000 of Australia's population will have television available by Xmas, 1960. So Robert W. P. Dodd, a director of Darling Downs TV Ltd., one of two applicants for a regional tv station in Toowoomba, Queensland, told VARIETY recently on a visit to Canada. He also heard in Hong Kong last month that that British crown colony will soon have a commercial tv station. Its only one so far is government-owned.

That will complete stage three of Australia's tv plan. Stage one saw Sydney and Melbourne serviced, three-and-one half years ago, stage two, complete come Xmas, will have 10 stations operating in state capitals—four owned by Australian Broadcasting Commission, six com-

(Continued on page 50)

Specs, Quizzers, Variety as Major Italo TV Items For New Season

Rome, Nov. 17.

RAI-TV, the Italian television network, has launched into the new season with a balanced program of prestige and entertainment items to be featured on the single Italian outlet during the next few months.

Startoff 1-2-3 punch, designed to cop the highest ratings, consists of three programs, two quizzers and one musical variety stanza, all slated to start within the next few weeks. First of these is a repeat from last season, "Canzonissima," which has been slightly changed from last year's successful presentation. Booked to last through December, show consists of comedy sketches interrupted by songs sung by top Italo vocalists, and is tied in with a national lottery scheme. It's written by Garinei and GJiovannini and features Delia Scala, Paolo Panelli, and Nino Manfredi as regulars. Yank dance master Don Lurio handles the choreography.

Another Garinei - Giovannini product is likewise a revised holdover from last season, "Il Musichiere," rated at tops the last time round. Emceed by Mario Riva, this is a musical quiz in the manner of "Name That Tune" to which local slants have been given, and which includes weekly guest stints by musical names.

Major show of season, and first novelty, is "Campanile-Sera," quizzer which replaces the long-running "Lascia o Raddoppia" (Double or Nothing) in RAI's popular Thursday night slot early in November. "Lascia" emcee Mike Bongiorno will also helm the new item, which is to pit one small town against another every week in a quiz game by selected local reps. Bongiorno will guide game from the RAI-TV Milan Studio and Eenzo Tortora and Renato Tagliani are to handle each of the remote live pickups from distant Italo centers.

Still in the quiz sector, RAI will

(Continued on page 52)

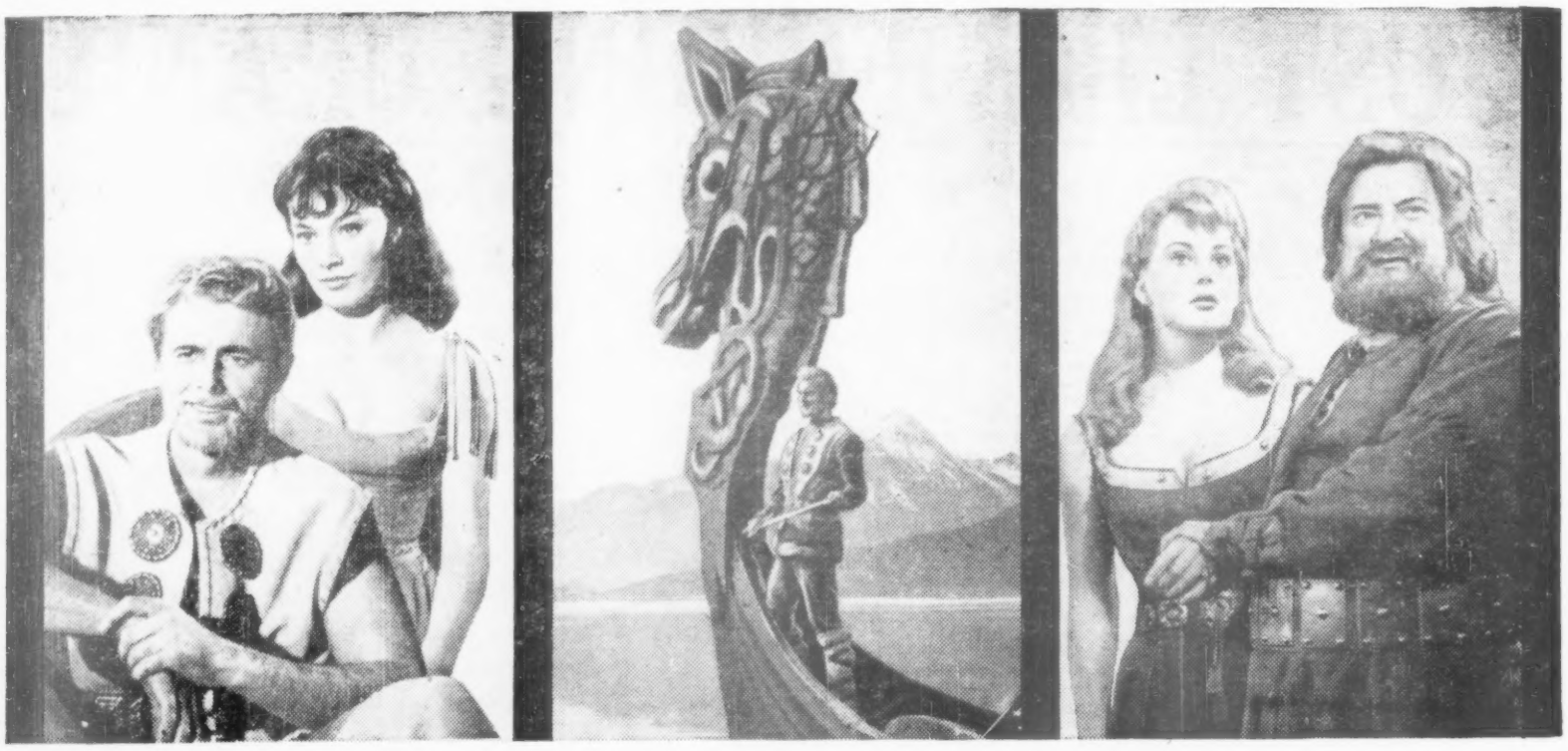
Brit. TV, Radio's Peak Production

London, Nov. 17.

It's certain now: this is a peak year for the manufacturers of television and radio sets in Britain. By December 31, they'll have dispatched over 2,500,000 tv receivers. And already the number of radio sets sent out is well over 1,000,000, comparing with the 900,000-plus last year. It is estimated that at retail values including sales tax, the 1959 turnover for tv will at a record $462,000,000 be 18% above 1959, while the corresponding figure for radio ought to be about $84,000,000.

Trend becoming increasingly apparent is an expansion in the replacement demand for tv sets. Such buying is looked to by the industry for substantial income in the not-distant future. Number of sets in use is now nearing 10,000,000, but of these it's reckoned that between 4,000,000 and 5,000,000 are 14-inch screen and under or aren't capable of receiving commercial tv.

Replacements are substantially responsible for the high rate of radio sales, with VHF and transistor sets playing a sizable part. Radiogram sales appear to be picking up after a long off-period, though they're still a long way below the 1957 level, with stereo helping the convalescence. Here, though, the competition of disk players is still a heavy factor.



TALES OF THE VIKING

A NEW HALF-HOUR SERIES THAT IS BIG! RICH! ADULT! ME

... WR

BLUE CHIP BUYERS COAST-TO-COAST ARE SNAPPING-UP TV'S NEWEST AND HOTTEST SYNDICATED ACTION-ADVENTURE SERIES

GS

MERCHANDISABLE!

JOIN THESE IMPORTANT NAMES TODAY!

Ballantine Beer ■ Bristol-Myers ■ Brown & Williamson
Chattanooga Gas Company ■ Dondril (Whitehall Drug) ■ General Foods ■ Gordon's Bread ■ IXL Foods ■ LaClede Gas Company
Meadow Gold ■ Motorola ■ Mr. Clean ■ Pepto-Bismol
Proctor & Gamble ■ Royal Castle Systems, Inc. ■ Super Valu Food Stores ■ White King Soap ■ Transcontinent
CBC ■ TV Stations, Inc. ■ KABC Los Angeles
KOMO Seattle ■ WGR Buffalo
WBTV Charlotte ■ WROC Rochester
WRGB Schenectady
WCKT Miami
AND MANY OTHERS

...FOR KEY MARKETS STILL AVAILABLE

WRITE, WIRE OR PHONE

UNITED ARTISTS TELEVISION
729 7th Avenue • New York 19, New York
CIRCLE 5-6000

Broadcasters Strike Back

Continued from page 1

tinuing attacks against the medium, which they concede has been going on for too many years, and foolishly sitting back while the newspapers and the magazines did a hatchet job on them.

Granted, they say, that the tv industry left itself wide open for the present mess in which it finds itself. Oren Harris & Co. and N. Y. District Attorney Hogan have a duty to perform. But they're fed up with the manner in which the dailies of America, or most of them, and more notably Henry R. Luce's Time and Life, sprang at the opportunity to blast away at the "immorality" of the medium as though it should be wiped off the face of the globe. Enough is enough, they say, and if the publishers are permitted to get away with it all the sins and alleged sins will be visited upon the sons of the tv pioneers for a generation to come.

The promulgation of the National Television Authority (details of its actual implementation is being kept under wraps for the time being to prevent any possible sabotaging of the campaign) was tipped (though not publicly) last week by some of the affiliate membership attending the NBC convention in N. Y. They concurred wholeheartedly with NBC board chairman Robert W. Sarnoff's admonition that "the stations as well as the networks have a basic stake in television's position and its future, and the stations must speak up actively, together with the networks, in its support. These are issues which affect all of us equally."

The affiliated station operators behind the movement feel that, in the long run, they are the ones who will suffer and thus feel it incumbent upon themselves to meet attack with attack. Being close to the hometown newspaper scene, they have a complete awareness of the publisher derelictions and trespasses committed within the newspaper sanctums. When it comes to exposes, said one broadcaster, the tv industry, by contrast, will merit a halo over its head, pointing to illicit promotions and payoffs and phony "public service" enterprises by newspapers "that would make your hair stand on end."

The plan is to use the tv medium itself to expose these publishers. (Within the past couple of weeks a few editorializing stations have taken to the air in retaliation for over-blatant Page One blasts leveled at the industry by publishers who also happen to own the rival tv station in the town).

Publishers Who Own Stations

It's particularly the publishers wearing two hats—with a vested stake in television stations along with their newspapers or magazines—who get under the skin of the newly-aroused and militant tv operators. CBS corporate prexy Frank Stanton hit at the core of the matter in his recent testimony in Washington when he reminded the Harris probers that Luce's Time (the same mag that only last week let loose another tirade against television and specifically pot NBC prexy Robert E. Kintner through the wringer) is the owner of several television stations and never lifted a finger to remove from their o&o channels any of the shows it questioned as suspect.

But Luce is not alone. Key tv stations in practically all the major cities of the country are newspaper-owned. The Daily News in New York, the Tribune in Chicago, the Los Angeles Times, the San Francisco Chronicle, the St. Louis Post-Dispatch, the Boston Herald-Traveller, the Pittsburgh Sun-Times, the Philadelphia Inquirer, the Washington Post, the Scripps-Howard, Hearst and Cox-Knight chain of stations encompass some of the principal cities in the nation, to mention but a few. Virtually all boast network affiliation yet there is no single instance on record of any publisher cancelling out on a rigged or questionable program, despite the fact that, in wearing the hat of the publisher, the columns exploded with anti-network blasts.

It's recognized that the publishers want to have their tv cake and eat it too. Knowing too well what happened back in '39 and '40 when profits from their radio holdings frequently saved their newspapers from red ink operation, today they are in tv using it as a hedge—against the day when they may have to look to their tv stations to meet publishing deficits.

Stanton Differs

Not all broadcasters are of the belief that the newspapers are out to "get" tv. CBS president Frank Stanton, for one, feels that, in the best traditions of journalism, they merely hopped on one of the hotest stories of the year and rode with it; some perhaps for what it was worth.

In fact Stanton wishes the broadcasters themselves had registered the same kind of enthusiasms, editorial and otherwise, on the matter of the Section 315 amendments. (Stanton played a key role in winning the "equal time" fight). While the broadcasters had everything to gain and the newspapers nothing, nonetheless the dailies, Stanton says, constituted the major cheering section.

Mpls.' Hubbard Lets Loose Both Barrels at Dailies

Minneapolis, Nov. 17.

Charging a Twin Cities' newspapers' effort to injure a competitor, television, KSTP-TV in a 10 p.m. newscast, through staffer Bob Ryan, fired a verbal bombshell at the Minneapolis Tribune and St. Paul Pioneer Press, morning sheets.

It was the first time that any television or radio station here ever had locked horns thusly with newspapers and was occasioned by the fact that the sheets had published front page yarns with large scare headlines anent an alleged tv set explosion causing a flash fire which resulted in the death of a woman, the only person in the room.

Later it was established that the tv set hadn't exploded and had nothing to do with the woman's death or the fire which probably had been caused by a cigaret.

The ire of Stan Hubbard's KTSP-TV, which prides itself on its news coverage, was aroused by the erroneous report that wasn't corrected until the next morning and it had newscaster Ryan light into the sheets.

The newscast's video portion showed a montage of the newspaper headlines—the Tribune's "TV Explosion Kills Woman, Sets Fire to House" and the Pioneer Press' "Defective TV Fire Fatal to Woman"—and also of the Tribune's picture headline—"TV Impounded as Fire Takes Woman's Life."

"Part of the newspapers quasi-editorial campaign against its toughest competitor for your time and interest, tv, crept, or I should say leaped, into the headlines of your morning newspapers today," said Ryan on the newscast.

"Both headline writers, with the sketchiest of information, had no hesitation in attributing the death of this woman and the burning of her house to what they called 'a tv explosion, or 'a defective tv.'

"What any reporter actually on the scene could have detected by a casual inspection the county coroner's office confirmed after being called immediately. It was that the tv set, like the other furniture, was burned only superficially. The coroner's report indicated no damage or defects in the tv set's working portions.

"The authorities still don't know for certain what caused the fire which took the woman's life, but they do know it wasn't the tv set.

"Now we do think that all's fair in love and war and the news business, but we do believe that objectivity sets a limit beyond personal gain should hesitate, at least, before it tries to do harm."

Proceeding with the attack on the press, Ryan referred to some of the allegations being made in connection with the tv quiz show scandals with which, it's alleged, some newspaper columnists have been involved.

The owners of the Minneapolis Tribune and St. Paul Dispatch, whom KSTP-TV, the NBC affiliate here, are also the principal owners of one of the latter's competitors, WCCO-TV, the local CBS affiliate.

Atlanta—Paul McClay, sports editor of WSB Radio, has resigned to take a job in Maine, his homeland. Sports announcer, who also hosted station's weekday "Contact" series, will work in sales, production and news for radio station WTVL, Waterville, his hometown. McClay, who started broadcasting with WTVL while still in college, has been with WSB since 1957. His replacement has not been announced.

'Newspapers Grinding Their Own Axe'

Following is a sampling of the tv editorializing on the current tv scandal—this one reflecting the viewpoint of WDSU-TV in New Orleans:

"The networks have admitted their negligence in connection with dishonest quiz shows and are taking steps to improve their supervision of programs.

"But now, it seems to us, it's also time to recognize that the colossal size some people attribute to this scandal is largely the result of inflation by hot air.

"For weeks now the fakery on half a dozen question programs has received as much or more national attention than the steel strike, the missile lag and summit negotiations. This certainly testifies to the importance of television, but the continued treatment of the Van Doren follies as a national disaster is beginning to be a little ridiculous.

"The flow of hot air that is trying to blow the matter up is coming primarily from three sources—

—From the newspapers grinding their own axes.

—From the politicians riding the tidal wave of publicity.

—From the perpetual critics of television who want the medium to become more cultural and less entertaining.

"The newspapers were so incensed about tv some of them could hardly find space to mention an item about their own industry—the four prominent newspapermen accused of taking $1,000 each for a personal appearance from a man who was looking for free plugs.

"Now there's a lot of talk about more Government regulation of broadcasting and possible control of programs, direct or indirect, by federal agencies.

"The Government, of course, already has a loose hold on broadcasting by its power to grant station licenses. It also has certain powers it could use such as second class mailing privileges, if a cry ever arose for regulation of newspapers in the public interest. And such a demand might well develop some day in view of the trend toward newspaper monopolies.

"But we believe proposals to increase government control of any medium of information in this country are unnecessary and dangerous. The free press has been a cornerstone in the vigorous growth of our democracy.

"As far as broadcasting is concerned, you can't cut it in two and regulate the entertainment side of it without casting the deadening shadow of government over its news and information functions.

"Radio and television are increasingly important elements of the American free press, electronic instead of printed. The now overblown quiz show scandal would be a ridiculous reason for this nation to sacrifice even a little of its press freedom."

TV-Radio Production Centres

Continued from page 42

day week (29) . . . TWW Ltd.'s documentary program on engineer **Isambard Brunel** gets a network spot tonight (18) . . . Comic **Charlie Drake** starts a new BBC-TV series tonight . . . ATV skeds its three recorded **Lena Horne** programs for three Monday nights starting Dec. 7 . . . CBS reportedly inking tv rights of "Tell Tale Murder" by **Philip Weathers** . . . **Ed Murrow's** "Small World" resumes on BBC-TV Saturday (21).

IN PHILADELPHIA . . .

CBS-TV pres. **Louis G. Cowan** cancelled his appearance at the Golden Slipper Square Club to receive its award "for distinguished achievement in television" (17) because of illness . . . **Bill Hart's** "Cinderella Weekend," WCAU-TV's long-running quiz giveaway show to be axed . . . Producer **Jack Bidus** has exited WRCV-TV . . . The Milk Producer's Federation cited WCAU-TV for its research and skill in telling the public about dairying. Farm director **Bill Bennett** accepted the award at the annual meeting in Washington, D.C. . . . Progresso Foods and Ballantine Beer have signed as alternate sponsors on the new series "Shotgun Slade," **Scott Brady** starrer on WRCV-TV . . . **Fred Karch, WCAU** program director, in New York this week, for CBS radio directors confab . . ."Ben-Hur," in a one-week saturation time buy on WIP, will be touted in round-the-clock hourly spots, interviews with the stars, live reports of the New York preem (18) via WNEW, and coverage of the benefit opening here at the Boyd (24).

IN MINNEAPOLIS . . .

Instead of destroying its 2,000 rock 'n' roll records after eliminating that type of music KSTP Radio inserted them in envelopes and had its staffers give them away to kids. On the outside of the envelopes the station explained: "Here is a record we can't use. Maybe you will enjoy listening to it (although we can't guarantee that your parents will)." . . . WCCO-TV produced a program announced as a public affairs study of the steel strike and how it had affected three Northwest communities, especially those in Minnesota dependent on iron ore mining for their economic well-being . . . New WTCN-TV locally produced 15-minute 9:45 a.m. daily show, "Shape Up," is designed for "housewives interested in keeping or recapturing their figures." Dialers are led through a series of exercises related to movement during housework. Viewers are invited to enroll in a figure control club to receive figure control charts so that they can record their progress . . . **Burton Paulu**, U. of Minnesota radio station director, back after a year in Great Britain studying its new commercial television venture. He said U.S. video quiz show scandals couldn't have happened in England because tv there is set up to prevent any sponsor control over programs.

IN CLEVELAND . . .

Ray Tannehill has joined WERE as a newsman, coming from Youngstown, where he was news director of WBBW. He was with KELP in El Paso, before that . . . **Fred Griffith** is a new newsman at WDOK, coming from WTIP in Charleston, W.Va. . . . KYW heard from listeners as far off as Georgia in its "Why I'd Like to Live Like a Millionaire" contest . . . **Bill Jorgensen**, WERE, editorialized vigorously on the air against a column George Condon wrote in the Plain Dealer commenting on the lack of talent on many tv-radio news staffs . . . Suburban South Euclid's City Council split on whether to sponsor **Bonnie Needham** in WHK's Miss Suburbia competition, so the Lions Club there sponsored the beauty . . . WERE won the Radio Press service plaque for its coverage of Khrushchev's visit . . . **Kemal Kassim** takes over the WJW-TV "Bandstand" program from **Phil McLean** Saturday. It's an effort by WJW to get more cross identification. Kassim is "Casey at the Mike" on WJW Radio, while McLean is a WERE disk jockey.

IN MILWAUKEE . . .

As breaks in disk shows, **Robb Thomas, Tom Shanahan, Jack Baker** and **Chuck Phillips** provide hourly cross-the-board newscasts on WEMP. **Larry Clark, Lee Rothman, Woody Welch** and **Don Phillips**, disk jockeys of WRIT, ditto on newscasts . . . In tieup with Towne Theatre, WRIT provides brief newscasts interspersing film fare. WOKY has disk jockeys **Happy O'Day, "Mad Man Michaels," Bob White, Doc Dooley, Robb Randall, Lucky Logan** and **Bob White** doing this bit also . . . Milwaukee Vocational School's WMVS-TV garnered a videotape recorder from National Educational Televisional & Radio Center plus another unit provided by Minnesota Mining & Mfg. Co. Station's manager **Paul Taff** plans increased programming . . . WITI-TV spot complete month's program sked in easy-to-keep folder in record shops, food stores, etc. . . ."Musicale Matinee," WFMR better music effort has the listener interest mounting . . . **Fritz the Plumber**, WMIL disk jockey vet, attracting foreign language listeners and sponsors.

IN SAN FRANCISCO . . .

Tom O'Leary, ex-KCBS producer, promoted to Pacific Productions' editorial dept. . . . KRON celebrated its 10th anni last Sunday (15)—10 years ago there were 19,750 tv sets in Northern California, currently 1,414,000 . . . KPIX general manager **Louis Simon** honored by Redwood Empire Association . . . KTVU scheduled 14 live basketball games for upcoming season, with Folger's Coffee and Tareytons picking up tab . . . **Will Jordan** and **Noonan & Marshall** subbing for vacationing **Don Sherwood** on his KTVU show . . . KSFO going all out for united community fund, set up deejays behind dept. store glass on Frisco's main stem, Market Street . . . KRON telecast long-running "Science in Action" in color—subject of half-hour show was color tv, naturally.

Reiner: 'Was Better Before'

Continued from page 29

use the word 'slob.' It's a shock word, but shock words are the comedian's tools. The comedian is a guy sitting at the bottom of the ladder and looking up and tearing apart everybody above him. 'Slob' was a key word for Sid, but they wouldn't let him use it. More important, there grew an increasing number of subjects that the comedians couldn't deal with."

So where does tv comedy go from here. Reiner believes the cycle may come around again. He's currently costarred with David Niven and Mitzi Gaynor in "Happy Anniversary," and observes that the film business is becoming increasingly and daringly successful in the area where television "plays it safe," in comedy. "There are six or seven comedy films in production today, as compared to one or two a year ago." If these films do business, if people go to the movies to see a comedy, they obviously won't be watching television, and sponsors are going to realize that to keep their audience they've got to allow more latitude."

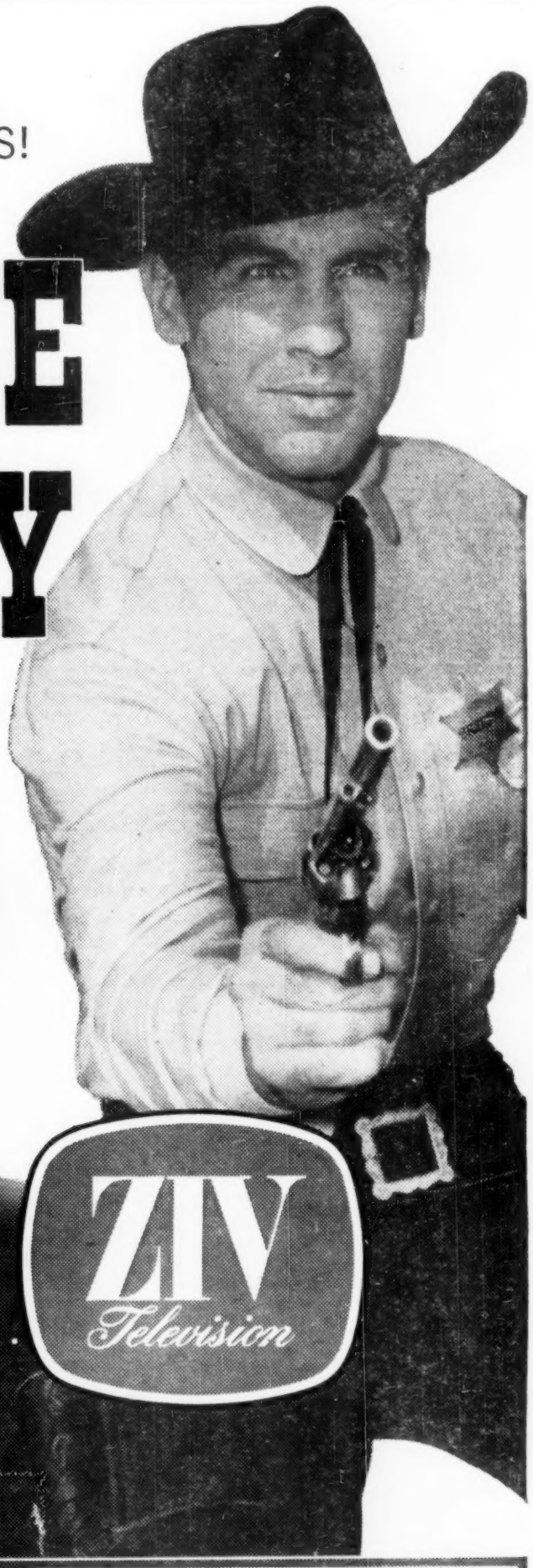
Beyond this, the comedy films can pave the way for more controversial areas for tv comedy to explore. "Happy Anniversary" is about pre-marital relations. Just getting this talked about makes the topic a little more acceptable. Every time some taboo topic is brought into the open, it's easier to try it again. He's hopeful the door will be opened by pix for a little more daring, a little more room for failure, in tv.

39 ALL NEW FIRST-RUN HALF HOURS!

TOMBSTONE TERRITORY

PAT CONWAY ★ RICHARD EASTHAM

stars as Sheriff Clay Hollister — stars as Editor Harris Claibourne



ZIV Television

SENSATIONAL RATINGS

CINCINNATI 61.0% share of audience.	ROCHESTER 44.0% share of audience.
TOLEDO 48.0% share of audience.	MOBILE 53.0% share of audience.
DALLAS-FT. WORTH 49.0% share of audience.	CHARLOTTE 63.1% share of audience.*
SEATTLE-TACOMA 49.3% share of audience.*	SAN ANTONIO 44.2% share of audience.*

*4-week average

Source: Nielsen, Pulse, ARB June-Oct. '59

BOUGHT IN OVER 96 MARKETS IN FIRST 20 DAYS!

STROH BREWING CO.
for 19 Ohio, Indiana and Michigan markets!

PACIFIC GAS & ELECTRIC
for San Francisco and 6 other California markets!

MOLSON BREWING CO.
for Buffalo, Watertown and Plattsburg!

MORNING MILK
for Portland, Ore., Salt Lake City and 3 other Western markets!

HOLSUM BREAD
for Baton Rouge!

PEPSI-COLA
for Waco, Texas!

KENNECOTT COPPER
for Phoenix!

WKY-TV OKLAHOMA CITY

WFAA-TV DALLAS

WWL-TV NEW ORLEANS

KOA-TV DENVER

WALA-TV MOBILE-PENSACOLA

KSYD-TV WICHITA FALLS

KHOU-TV HOUSTON

and many more!

VARIETY - ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: SEPTEMBER 20-26, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"STROMBOLI"**— Ingrid Bergman; RKO; 1950; Show Corp. of America	1st Run	Gold Award Theatre Sat. Sept. 26 10:45-12:15 a.m. KSD-TV	21.7	23.4	18.7	52.7	First Run Theatre— "Double Indemnity" (1st Run)	KMOX	12.5
2. **"GHOST BREAKERS"**— Bob Hope, Paulette Goddard; Paramount; 1949; MCA	1st Run	Late Show Tues. Sept. 22 10:30-12:15 a.m. KMOX-TV	12.8	15.2	5.8	57.7	News; Weather; Weather; Passing Parade	KSD	6.5
							Jack Paar Show	KSD	6.7
3. **"JEZEBEL"**— Bette Davis, Henry Fonda; Warner Bros.; 1938; UAA	Repeat	Late Show Fri. Sept. 25 10:30-12:30 a.m. KMOX-TV	12.7	14.6	11.7	43.9	Fabulous Favorites "Bomber's Moon" (Repeat)	KPLR	11.1
							Jack Paar Show	KSD	5.6
							Channel 2 Theatre— "Magnificent Matador" (1st Run)	KTVI	3.2
4. **"DOUBLE INDEMNITY"**— Fred MacMurray, Barbara Stanwyck; Paramount; 1944; MCA	1st Run	First Run Theatre Sat. Sept. 26 10:15-12:15 a.m. KMOX-TV	12.4	12.9	11.7	29.9	Mike Hammer	KSD	20.5
							Gold Award Theatre— "Stromboli" (1st Run)	KSD	21.7
5. **"THE MAJOR & THE MINOR"**— Ginger Rogers, Ray Milland; Paramount; 1942; MCA	Repeat	Late Show Mon. Sept. 21 10:30-12:30 a.m. KMOX-TV	11.5	15.2	7.0	51.3	News; Weather; Weather; Passing Parade	KSD	5.6
							Jack Paar Show	KSD	7.5
							Channel 2 Theatre— "This Land Is Mine" (Repeat)	KTVI	3.2
6. **"BOMBER'S MOON"**— George Montgomery; 20th Century Fox; 1943; NTA	Repeat	Fabulous Favorites Fri. Sept. 25 10:00-11:45 p.m. KPLR-TV	9.8	11.7	2.3	26.1	News; Weather; Eye on St. Louis	KMOX	15.5
							Late Show— "Jezebel" (Repeat)	KMOX	13.0
6. **"WAKE ISLAND"**— Brian Donlevy, Robert Preston; Paramount; 1942; MCA	Repeat	Late Show Thurs. Sept. 24 10:30-12:15 a.m. KMOX-TV	8.6	9.9	6.4	36.4	Channel 2 Theatre— "The Come On" (1st Run)	KTVI	6.3
7. **"RED RIVER"**— John Wayne, Montgomery Clift, Walter Brennan; United Artists; 1948; UAA	Repeat	Hollywood Showcase Sun. Sept. 20 10:30-1:00 a.m. KTVI-TV	8.6	11.7	4.7	45.5	Late Show— "Two Years Before the Mast" (Repeat)	KMOX	6.9
							Late Late Show— "Secret Service of the Air" (Repeat)	KMOX	1.2
8. **"SEVEN KEYS TO BALDPATE"**— Philip Terry, Margaret Lindsay; RKO; 1947; C&C Television	1st Run	Feature Film Sun. Sept. 20 8:30-9:30 p.m. KTVI-TV	7.8	9.4	6.4	14.4	Alfred Hitchcock Presents	KMOX	29.2
							Loretta Young Presents	KSD	33.9
9. **"TWO YEARS BEFORE THE MAST"**— Allan Ladd, Brian Donlevy; Paramount; 1946; MCA	Repeat	Late Show Sun. Sept. 20 10:30-12:30 a.m. KMOX-TV	6.9	9.4	2.9	31.4	Hollywood Showcase— "Red River" (Repeat)	KTVI	9.5
10. **"THE BENGAL TIGER"**— Barton MacLane, Warren Hull; Warner Bros.; 1936; UAA	Repeat	Early Show Sat. Sept. 26 5:00-6:00 p.m. KMOX-TV	6.6	8.2	5.3	30.7	Texas Resslin'	KTVI	7.0

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: SEPTEMBER 20-26, 1959.

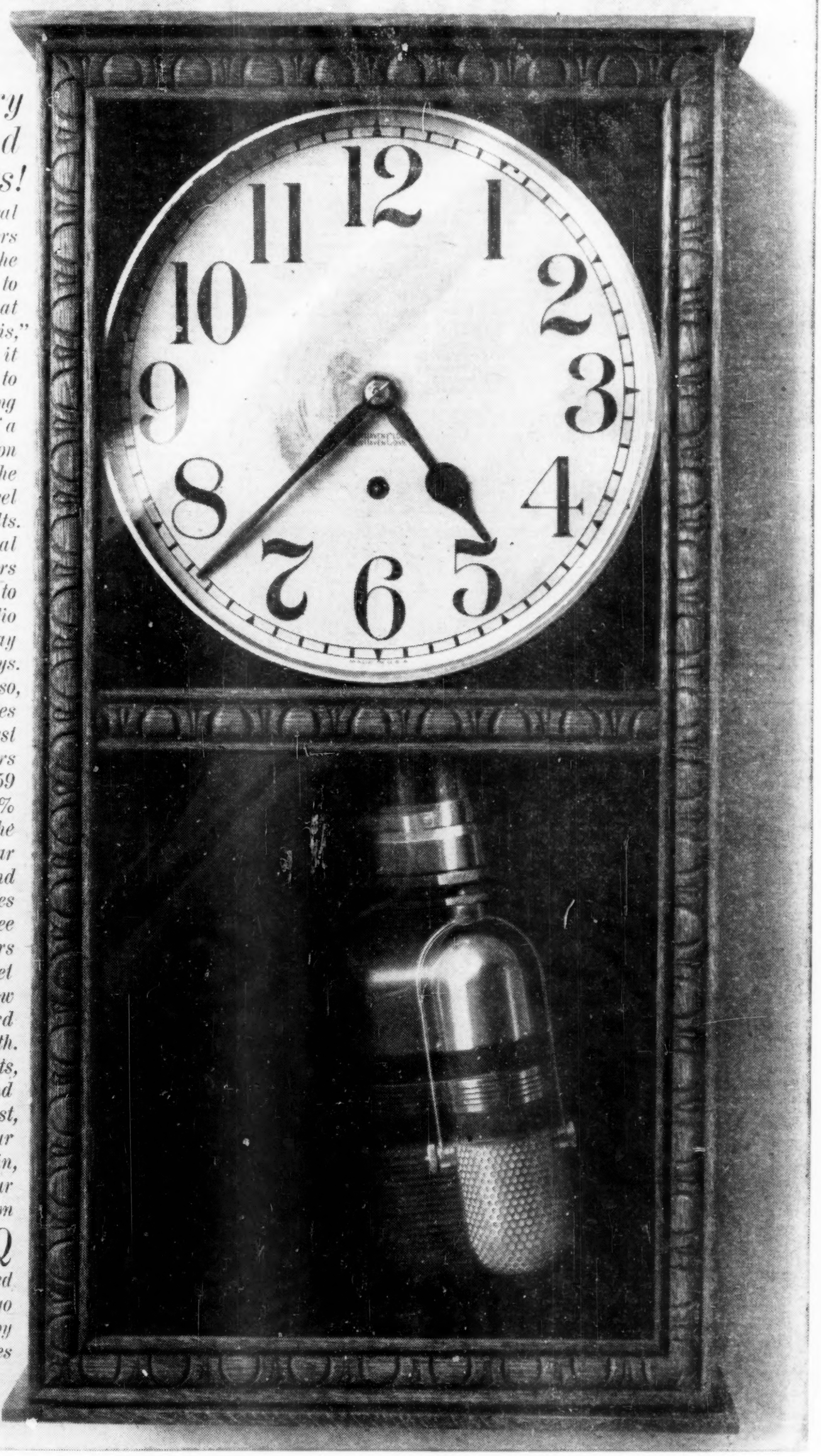
1. **"UNDERCOVER MAISIE"**— Ann Sothern, Barry Nelson; MGM; 1947; MGM-TV	Repeat	Maisie Theatre Mon. Sept. 21 8:00-9:30 p.m. KING-TV	15.3	17.0	13.9	27.1	Peter Gunn	KOMO	26.7
							Alcoa Theatre	KOMO	21.2
							Arthur Murray Party	KOMO	17.3
2. **"CAPTAIN COURAGEOUS"**— Spencer Tracy, Lionel Barrymore; MGM; 1937; MGM-TV	Repeat	Armchair Theatre Sun. Sept. 20 2:00-4:00 p.m. KING-TV	13.2	15.2	10.9	65.0	Tennis Tournament	KIRO	2.7
							Show of Shows— "Arsenic & Old Lace" (1st Run)	KTNT	6.1
3. **"MY FAVORITE BLONDE"**— Bob Hope, Madeline Carroll; Paramount; 1942; MCA	Repeat	Big 7 Double Feature Sat. Sept. 26 10:00-11:15 p.m. KIRO-TV	11.5	13.3	7.9	30.2	In Person	KOMO	17.6
							Pro-Football	KING	8.8
4. **"ROCK ISLAND TRAIL"**— Forrest Tucker, Adele Mara; Republic; 1949; Hollywood TV Service	1st Run	Film Feature Sat. Sept. 26 9:30-11:15 p.m. KOMO-TV	8.8	9.1	7.3	40.7	Cartoon Carnival	KIRO	12.1
							M/L BB	KIRO	9.6
5. **"ARSENIC & OLD LACE"**— Cary Grant, Josephine Hull, Raymond Massey; Warner Bros.; 1944	1st Run	Show of Shows Sun. Sept. 20 3:00-5:00 p.m. KTNT	6.2	7.3	4.8	24.3	Armchair Theatre— "Captain Courageous" (Repeat)	KING	12.4
							Football	KING	16.0
6. **"ROCK ISLAND TRAIL"**— Forrest Tucker, Adele Mara; Republic; 1950; Hollywood TV Service	Repeat	Major Studio Preview Sat. Sept. 26 10:00-12:15 a.m. KOMO-TV	6.0	7.9	2.4	23.8	Big 7 Double Feature—"My Favorite Blonde" (Repeat) "And Now Tomorrow" (Repeat)	KOMO	8.2
7. **"THE DOCTOR TAKES A WIFE"**— Loretta Young, Ray Milland; Columbia; 1940; Screen Gems	Repeat	Command Theatre Fri. Sept. 25 11:00-1:00 a.m. KING-TV	5.6	7.3	2.4	42.7	Jack Paar Show	KOMO	9.1
							Masterpiece Theatre— "Rhythm on the River" (Repeat)	KOMO	5.5
8. **"RHYTHM ON THE RIVER"**— Bing Crosby, Mary Martin; Paramount; 1940; MCA	1st Run	Masterpiece Theatre Fri. Sept. 25 10:30-12:30 a.m. KIRO-TV	5.5	6.7	4.8	27.5	Jack Paar Show	KOMO	10.9
							Command Theatre— "The Doctor Takes a Wife" (Repeat)	KING	6.7
8. **"WHISTLING IN BROOKLYN"**— Red Skelton, Ann Rutherford; MGM; 1943; MGM-TV	Repeat	Midday Matinee Sat. Sept. 26 3:00-5:00 p.m. KING-TV	5.5	6.1	4.8	44.0	Robin Hood	KIRO	5.8
							Lone Ranger	KIRO	4.5
							Western Marshal	KIRO	3.0
							Soldiers of Fortune	KIRO	4.2
8. **"AND NOW TOMORROW"**— Loretta Young, Alan Ladd; Paramount; 1944; MCA	Repeat	Big 7 Double Feature Sat. Sept. 26 11:15-12:30 a.m. KIRO-TV	5.5	7.9	4.2	34.0	Major Studio Preview— "Rock Island Line" (Repeat)	KOMO	4.7
9. **"TEN CENTS A DANCE"**— Jane Frazee, Jim Lloyd; Columbia; 1945; Screen Gems	1st Run	Cameo Theatre Sat. Sept. 26 5:00-6:00 p.m. KOMO-TV	5.3	6.1	4.8	27.6	Cartoon Festival	KING	9.7
							Circus Boy	KING	11.5
10. **BOSS OF BOOMTOWN"**— Rod Cameron; Universal; 1944; Quality	Repeat	Bar 5 Theatre Sat. Sept. 26 12:00-1:00 p.m. KING-TV	5.1	6.1	4.2	21.9	NCAA Football	KOMO	12.7

every second counts!

Local advertisers are the first to "know what time it is," when it comes to the selling power of a radio station —they're the first to feel the results. And local advertisers are turning to WMAQ Radio in a big way these days. So much so, that local sales for the first three quarters of 1959 are up 37% over the previous year —and local sales for the first three quarters of '59 set a new sales record each month. For big results, and no time lost, put your confidence in, and your sales message on

WMAQ

NBC Owned
670 in Chicago
Sold by
NBC Spot Sales



British ATV All Over Europe Map Via Tape as Supplier of U.S. Shows

London, Nov. 13.

Associated Television, backed by show biz associations of key execs and the ownership of American vidtape facilities, is putting its hat in the ring as a program supplier of specials for U.S. tv webs.

Plan is to uncork the rich source of European talent and property backlog, as well as colorful events, which heretofore has been virtually unseen on American tv.

Range of ATV's contemplated projects include:

1. Special events, London Palladium, Paris Lido, Capri water carnival, and St. Moritz skating spectacular;

2. Drama, four Shakespearean performances from Stratford-on-Avon, Edinburg Festival, Abbey Players, as well as selected London plays such as Henry James' "The Aspern Papers," with Flora Robson and Michael Redgrave, "The Deep Blue Sea," probably with Vivian Leigh, and others;

3. Cultural entertainment, ATV is negotiating taping Vienna State Opera Co., La Scala, and the Verona Opera, Royal Ballet with Fontayne, Covent Gardens, and others.

ATV's full catalog of proposed programming will be released after the first of the year, but it's known that both NBC and CBS are working closely with overseas group in lining up possible projects for the '60-'61 season. On sales end, ATV is represented in the U.S. through Independent Television Corp., in which it owns a half-interest. (Other half is owned by Jack Wrather Organization.) Leslie H. Harris, based in London, but making frequent trips back to the U.S., is in charge of the international production unit.

ATV's hat in the ring is supported by a unique management group. Head of ATV's dramatic productions is Hugh (Binkie) Beaumont, w.k. legit producer in London, who's currently represented there as producer of the English version of "My Fair Lady" musical, and "The Aspern Papers." In variety field, ATV is represented by its managing director, Val Parnell, who also is director of the London Palladium. With Parnell is Lew and Leslie Grade, who together operated Europe's major talent agency. Grade also is deputy managing director of ATV. Prince Littler, the chairman of the board of ATV, also is chairman of Moss Empire's which owns or controls virtually every legit theatre in England.

ATV, which programs London at the weekends and midlands during midweek, recently installed a mobile Ampex unit in London. Unit is keyed to the U.S. tv lineage system of 525 lines, overcoming the problem of converting U.K. vidtape (405 lines) to American standards.

Chi FM

Continued from page 39

have made virtually no effort to sell time on the FM-er but have quietly, and gradually, been bringing the station to life. It's suspected WENR-FM will become a full-fledged station, with programming and sales staff, within a few months.

The imminent entry of two more o&o stations into exclusive FM broadcasting serves to underscore again the potency the medium is beginning to show in this market. With cheaper FM receivers due to be sprung on the market, a real boom in the medium is foreseen for 1960.

Norman Collins

Continued from page 39

against the Holy Ghost itself of journalism to allow anyone but the editor to have control of what goes into the editorial pages . . . So far as Great Britain was concerned, I saw no reason why the advertiser should have any more say in a television service than he has in a newspaper . . . Television . . . should be in the hands of full time professional businessmen. In my own country, Val Parnell, for example, certainly knows more of showmanship than any agent whom any manufacturer should place upon his payroll."

20 Years Ago Only The $1 Question Was Rigged

Editor, VARIETY:

Augusta, Ga.

I was quite interested to read Bob Hawk's letter in VARIETY and of course flattered that he thought my brain-child "Take It or Leave It" was the "greatest idea for a quiz show that has ever been conceived." I have never met Mr. Hawk, but it has always been my feeling that he was the greatest of the quiz show M.C.'s, and had a specialized genius for extracting entertainment glory from the commonplace. In any hall of entertainment fame, he would have to take his place with such titans as Groucho Marx and Fred Allen among those with a penchant for the "quick wit and ready repartee."

It is now precisely 20 years since "Take It or Leave It" was born. It was first submitted to J. H. Holmes of Young & Rubicam in 1939, and then to the Biow Agency some months later. Bob Hawk, Jack Paar, Phil Baker, Eddie Cantor, and others emceed it from time to time for a run that lasted about 12 years, during which period it became the "$64 Question."

The essential idea was derived from a game that dates to the earliest days of the Roman empire —the game of craps. I had realized that if I was to achieve my deliberate intention of surpassing the then highly popular Dr. I.Q. (whose weakness was reputed to be its restricted ability to give away money) I had to translate some game into a radio game, and preferably a game in which the bystander habitually had a great interest. This point is reached in a game of craps when the player "shoots" a dollar, drops out if he loses, "shoots" $2 etc. until there is an end to a succession of bets on a double-or-nothing basis (the original title, after I reluctantly gave up "The Crap Game of the Air"). It was the first of the gambling games, for up to that time other programs permitted the contestant to keep whatever he had won, and was an instantaneous hit.

In a sense, the very first shows were "rigged," since the $1 question was usually something like, "Who is buried in Grant's tomb?" There is some element of truth to Cugat's testimony that quiz shows are justifiably modified to heighten entertainment values, and on occasions when the studio audience, the mc, and very likely the radio audience wanted a contestant to win, the $64 final question was made easy, and the radio audience was well aware of what had occurred. (This was a far cry from the studied deception of the ill-fated television shows.) I was opposed to giving even these broad hints, and so wrote the producers, since I felt that the tension built up in the radio audience as to whether the contestant would "take the 32 or try for the $64 Question" would be destroyed.

When "Take It or Leave It" became a success, I realized that I could easily develop many more radio shows simply by adapting other games that might be suitable. I then did some exhaustive research at the Atlanta, Ga. Carnegie library, and adapted more than a score such games. However, a tour of the New York advertising agencies was met with a generally unbelieving attitude, possibly because I had anticipated the market too long in advance. Since then virtually all of the shows, developed when I thought I had cornered the market on ideas of this kind, appeared on radio or television, but I did not profit from them. (One idea incidentally made it practical to give a quiz to everyone in the radio audience through an adaptation of the Keysort accounting card, but I was not able to find a purchaser.)

I believe that both radio and television would be immeasurably better if there was a genuine two-way communication between the networks and audience. An honest solicitation of ideas from the public, followed by adequate testing of the ideas that seem feasible, followed by a fair return to the originator, could be a permanent stimulus for the development of the media. This condition has not existed and does not exist today, but it can be brought about.

When it does, I have some oldies still left that I will allow to compete in the market place, and if these will not do, I shall concentrate on developing a super program that will combine the inherent attractions of religion, appetite, gambling, music, odors, and psychology. The name—h-mm—Rag Mop etc. *P. G. Cranford.*

Aussie TV

Continued from page 43

mercial. Stage three will bring an additional 26 stations—13 ABC, 13 commercial—covering all regional areas including the federal capital Canberra. Covered to date are Sydney, Melbourne, Tasmania (small island state, capital Hobart), Brisbane, Adelaide and Perth.

ABC hearings for a Toowoomba commercial station start in November, with decision expected early in '60. He's in Kelemazoo studying its commercial tv station this week.

Long Beach, Cal.—Willard Kline swings from general manager of KWFT, Wichita Falls, Tex., post he's held for past three years, to same position with radio station KFOX here, succeeding Tom Papich. Papich moves over to KITO, San Bernardino, where he succeeds Joe Klass as general manager. Latter recently resigned.

AH, BUT THE TAIL DOES WAG THE DOG!

27 minutes of best-in-show entertainment. Blue ribbon audience ratings by the yard. But when it comes to the payoff question of *profit*, it's those 3 minutes of *product sell* that count. At N. W. Ayer & Son we take pride in our record in Show Business. But we take even greater pride in our record of selling goods. In Radio-TV it's the *commercial* that gets the order . . . the message that's exactly right for product, problem, audience . . . the "tail" that wags the dog. **N. W. AYER & SON, INC.**

The commercial is the payoff

there's

a

family

resemblance

In Washington, D.C.
or Jacksonville, Florida
our family tree is
fruitful to advertisers.
Each member of our
family enjoys the largest
audience in its area . . .
and new successes
blossom every day for
the stations of . . .

THE WASHINGTON POST
BROADCAST DIVISION

WTOP-TV *Channel 9, Washington, D. C.* WJXT *Channel 4, Jacksonville, Florida* WTOP RADIO *Washington, D. C.*

REPORT TO THE INDUSTRY

THE National Audience Board is pleased to present a progress report of its services to the industry on the occasion of its fifth anniversary. The Board evaluates public reaction to television programming on a non-profit basis and acts as a liaison between the public and the industry.

AT the invitation of the United States Department of State, two NAB delegates attended the recent UNESCO Denver conference devoted to cultural relations between the U.S.A. and South America. In addition, the Board recently announced the appointment of Hajime Ishii as its representative in Japan.

MORE than 1000 civic leaders voted on 260 programs presented during children's viewing hours, resulting in a report highly favorable to the industry but containing constructive criticism of value to the public.

OUR Newsletter has carried articles by the United States Information Agency and the Federal Trade Commission, as well as feature stories devoted to RCA color and the news departments of CBS and ABC. Such outstanding sponsors as Chrysler Corporation and Chevrolet have asked the Board to evaluate their programs.

WE have also previewed pilot films of well known independent producers. To defray expenses, the Board charges a nominal fee of $100 per city for previews. Rates for national and regional surveys will be quoted on request.

National Audience Board
TELEVISION RADIO

New York Headquarters
152 East End Ave.,
New York 28

Los Angeles Headquarters
190 N. Canon Dr.,
Beverly Hills, Calif.

Inside Stuff—Radio-TV

The power of communications was spelled out via a casual reference by Ed and Pegeen Fitzgerald to the derelict, spotted from their Central Park West apartment, who seemingly had fallen off the park bench and was just lying there, with passersby presumably thinking he was a drunk and not caring. Fitzgerald phoned both his nearest precinct and Police HQ, as a civilian, giving his name and address but no other identification. The cops came, sat the old man upright again and walked away. Again he teetered off the bench, all this in the course of the morning before The Fitzgeralds' noontime broadcast via WOR, N.Y., whereon they casually mentioned the seeming unconcern of both police and civilians because they, meantime, had gone down to the street themselves; saw that the man was no drunk but weak from hunger, chiefly; had spoon-fed him hot soup (he was too weak to hold the utensil himself). The broadcast caused (1) the WOR switchboard to light up; (2), three ambulances and two squad cars and a Salvation Army truck to the scene; (3), Fannie Hurst and Ellen Lehman McCloskey to the scene, in taxis, laden with food etc.; and (4) ascertaining that James Perry, 60 (looking 70), had been unemployed, selling his blood for food and was just too weak from the constant trips to the blood banks. The cops apologized that, being (1) Veterans Day, "those things could happen"; (2) ditto the Welfare Dept. Meantime calls from N.Y. Health Commr. Leona Baumgartner and Mrs. Anna Kross, of the Welfare Dept., came in. Mr. Perry asked he "be given 30 days at least" so he could eat regularly; the police explained that since no violation was involved—he wasn't drunk, disorderly, etc.—he couldn't be taken in, so they just sat him upright and figured that was that. He was taken to the infirmary at Harts Island where Warden Edward Dross also happens to have a show biz link, being father-in-law of Edward J. DeGray, head of ABC Radio, where The Fitzgeralds were long identified. The attending physician was Dr. Susskind (but no relation to David).

For his work as contact man between the Army and television and radio broadcasters over the last 20 months, Pfc. Rodney H. Clurman won the Army Commendation Ribbon with Metal Pendant.

White House Press Secretary James C. Hagerty was among notables attending the ceremony when Maj. Gen. C. K. Gailey made the presentation to Clurman, New Yorker who leaves the service to become assistant to Julian Goodman, NBC director of news and public affairs in New York.

Clurman won the unusually high honor for an enlisted man in a public relations office for "exceptionally meritorious service" in developing public interest in the Army through radio-tv.

He had worked with Hagerty and State Dept. press agents on coverage of the Nikita Khrushchev visit. He wrote, directed and produced an Army Christmas tv show in color last year which was rated high by his military superiors.

The Radio & Television Executives Society will hear a variety of views on tv's role as an informational medium at the org's Round-table luncheon at the Rooseevlt Hotel, Wednesday (25).

Speakers will be John F. White, president of the National Educational Television & Radio Center which produces and distributes programs to educational stations throughout the country; Irving Gitlin, program exec for CBS News' creative projects; and John P. Cunningham, board chairman of Cunningham & Walsh.

Chairman for the session will be Richard D. Heffner, CBS editorial consultant.

The Players Club will do a deep bow to the halcyon days of radio Sunday eve (22) with a Pipe Night to the Golden Age of Radio. Lanny Ross, star of the "Maxwell House Showboat" and now with WCBS, will be Pipe Master.

Program will include such vets as Jack Pearl, with a new straightman—Jack Sterling; Ben Grauer, David Ross, Peter Donald, H. V. Kaltenborn, Charley Weaver, Alec Templeton, etc.

Pipe Nights at the Players are strictly black tie and by invite.

Second issue of a newsletter to affiliates from Charles Steinberg's CBS-TV press department was sent out last week. Edited by Jim Kane of the press department, the unusual periodical, called "Items," is meant to keep the CBS stations up to date regarding p.r. "opportunities" for upcoming CBS-TV stanzas, plus "pertinent odds and ends."

For instance, the Oct. 23 issue, first one sent out, as "a clearing house for news and ideas," spent space on topics such as "affiliates Assn. Directors Meeting," the Broadcasters Promotion Assn. "educational liaison opportunities" for programs like "I, Don Quixote," "Woman!" and "CBS Reports"; news of Jack Benny's "concert tour," etc.

Westinghouse Broadcasting is dickering with both WNTA-TV and WOR-TV on New York run for its pubservice Civil War series. Being touted is encouraging rating picture for the series in WBC cities where it's had heavy promotion.

Barry Wynne, publicity manager for the British ABC Television commercial web, has authored a book on pianist-composer Alain Romans, who does the music for the Jacques Tati films. But "The Empty Coffin" ain't about pubberies, diskeries or cinemas. Romans was a secret agent during the war, is a member of the Legion of Honor. He's also one of the few men on earth who's faced a firing squad and lived.

Additional to his ivory-tickling and cleffing, Romans today also has his own weekly radio program and runs a bar in Paris.

How careers are made in the broadcasting industry will come under scrutiny in a new study sponsored jointly by National Assn. of Broadcasters and the Association for Professional Broadcast Education.

Study will be based chiefly on questionnaires to be sent to 6,000 of the estimated 85,000 now in the broadcast business. Stations will be asked to supply names and addresses of employes in specified classifications.

Charles H. Tower, NAB manager of broadcast personnel and economics, said aim of the study is to learn more about the "training, attitudes, barkground and progress of those who work in our industry."

Stanton

Continued from page 27

received, and bingo—the ensuing scandal will make the quiz phase look like a Sunday school picnic.

There's the FCC exploration of its future role in program control that could be devastating. There's the FTC and the blow-by-blow monitoring of all advertising. There's Sen. Magnuson getting back into action taking up where he left off, and there's the forthcoming report of the Attorney General's office to President Eisenhower — which could lead anywhere.

And as "extra added attractions" there's the dead certainty that the Internal Revenue Service will swing into the picture (take that unreported $10,000 Hess Bros. payoff, to cite but a single instance), and the perjury raps on tap out of N. Y. District Attorney Hogan's office ("if they let this lie dormant, there can be no future respect for grand juries").

Will Lou Cowan return as tv president? "That's entirely up to him," said Stanton. "Lord knows we need him. But the decision is his." (Hospitalized by a thrombosis of the leg, Cowan is expected to return home in the next few days.) "If he doesn't come back, that just poses one more problem for CBS—finding a new president."

Ulster's '63' Kickoff

London, Nov. 17.

Ulster Television, newest of Britain's commercial webs, grabbed a program rating averaging 63 on its first night of transmission, Oct. 31, according Television Audience Measurement.

Top show beamed by Ulster TV that night was "Adventures of Robin Hood," seen by an average of 77,000 homes when it was screened between 5:10 and 5:37 p.m., reported TAM. During this period the average of homes in the area capable of getting Ulster TV but which were switched to BBC-TV was 14,000. Top BBC-TV program of the night was "Laramie" (30,000 homes capable also of receiving Ul-

Italo TV

Continued from page 43

experiment a new show this fall, "Giallo-Club," in which viewers will see a crime item and be asked to name guilty one at finale. Other new shows are still in the talking stage, among them variety stanzas build around such musical personalities as Caterina Valente, Fred Buscaglione and Teddy P[illegible]o. Last-named already had a show some time back. Meanwhile, lightweight fare will continue to be dished out by "Gala Evening" in the Sunday evening at 9 slot.

RAI-TV has just announced an impressive number of spectaculars to follow up its recent prestige success with its video version of Dostoievsky's "Idiot," starring Georgio Albertazzi. One Friday night per month will be devoted to a classic, given the allout treatment by RAI's drama department. Following items are to be staged between now and June, 1960: Schiller's "The Robbers," Alfieri's "Saul," Victor Hugo's "Ruy Blas," Goldini's "Coffee Shop," "Scaramouche's "When Love Commands," Shakespeare's "King Lear," Ibsen's "Master Builder," Gogol's "Inspector General" and Racine's "Andromaque."

Still in the drama sector, the popular Saturday night serialized dramatic presentations will feature "The Vicar of Wakefield," Salvator Gotta's "Ottocento," Murger's "Boheme," Wassermann's "Cas Mauritius," and Fielding's "Tom Jones."

Though RAI has dropped "Perry Como Show" after more than a season, and has already run through its first purchase of "Alfred Hitchcock Presents" and "Perry Mason" (both will probably be repeated and more may be bought), many other Yank tv-films are current and/or upcoming over the local outlet.

Among current film items from the N.S. are "20th Century," "Science Fiction," "Brave Eagle," "Jungle Jim," "Disneyland," and "Encyclopedia Britannica," while "Rin Tin Tin," "Champion," and "Circus Boy," to name a few, have already been run through twice. Talks are under way to secure "I Love Lucy," Fremantle's "How to Train a Dog," "Danger is My Profession," and "The Nat King Cole Show."

ABC's Pre-Summit

Continued from page 39

which Daly characterized, as coverage in the main which portrayed a "series of parades and greetings."

On Sunday, Dec. 13, which is United Nations Human Rights Day, ABC-TV will air an original half-hour drama by Virginia Mazer commemorating the event at 3 p.m. Christmas Eve and Christmas morning, web will carry two religioso programs. From 11 p.m. to midnight, Christmas Eve services from the (Episcopal) Church of the Ascension, followed, from midnight to 1 a.m. by a Christmas Day Mass from a Roman Catholic church, yet to be selected.

"Prologue 1960" will be telecast on Dec. 30 from 7:30 to 8:30 p.m. News chief Daly will head the team of ABC news correspondents called back to N.Y. from their posts around the world to review and analyze the year's top stories.

An hour-long documentary on South and East Africa's double racial standard, narrated by Daly, will be presented in mid-January. In addition, ABC News is in production on two documentaries on the Far East—the dates for telecasting yet to be selected.

Radio Review

OPEN MIKE
With Dick Chapman, Roy Campanella, "Corky" Roehl
Producer-Director: Scott Beach
25 Mins., Mon. (9), 8:05 p.m.
WCCO Radio, Minneapolis

Local version of the Roy Campanella story is the case of 15-year old "Corky" Roehl. In a high school football game several weeks ago, Roehl suffered a severe spine injury which left him [illegible]mpletely and probably perm[illegible]y paralyzed. The accident, of [illegible], has attracted considerable [illegible]spaper and airlane attention and has occasioned a benefit performance for him at the loop Gopher theatre.

Noting the similarity between Roehl's injury and the paralysis suffered by ex-National League catcher Campanella, WCCO Radio producer-director Scott Beach conceived the laudable idea of having Campy share advice and experience with young Roehl via long distance telephone hookup over his station's "Open Mike" show.

The resultant program possessed much appeal and human and other interest and must have spelled hope for and boosted the morale of "Corky," thus meriting a WCCO and Beach pat on the back. Unfortunately the format included as a windup an invitation to listeners to phone in their comments on the case. What ensued detracted considerably from the program's effectiveness.

During the first 10 minutes Campanella from his Long Island home chatted amiably with Roehl in the latter's room at Minneapolis General Hospital. Announcer Dick Chapman, hooked into a three-way circuit at WCCO studio, prodded both with questions skilfully whenever a lull in the conversation threatened.

When he told "Corky" that "faith in one's self is 90% of the battle" and counseled him to "keep your chin up and don't stop fighting," it was apparent Roy was speaking from the heart to a youngster who was suffering the same pain and doubts that the ex-baseball great himself had experienced. It was a man-to-boy talk and Campy sounded completely oblivious of the undoubtedly large audience listening in on this CBS affiliate.

That much of the program was most commendably worthwhile. The rest of it was a waste of time. Chapman asked listeners to call in their views re safety in athletics and recoveries from injuries. This was obviously only a time-filler, but also was the bulk of the show.

Most of the ttelephoners apparently were Roehl's teammates and, instead of giving the views requested by Chapman, they offered testimonials to the young gridder. This might have been fine for the youngster's immediate circle of friends and, possibly, bolstered his spirits, but scarcely could have been of much interest to most dialers.

"Open Mike," of course, is unrehearsed and callers' remarks are not screened. There appeared to be more inane comments, however, than this show usually produces.

Rees.

MAGNIFICENT 3½ RM. DUPLEX CO-OP—CONVENIENT TO THEATRE DISTRICT
72nd St. and West End Ave., New York
22nd and 23rd Floors — Topmost Apt.
Tremendous living-dining rm, built-in-bar, large picture windows affording panoramic view of river and N. J. Marble and carrara glass baths. Full sized fully equipped kitchen. 2 balconies permit view in 4 directions. Fully air cond. Luxurious surroundings. Ideal for single person or couple who want the best. Must be sacrificed by estate.
Call Miss Kane, EN 2-8900, weekdays, BO 8-0626, evenings and weekend.

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FIRST INVESTORS CORPORATION
Specialists in Mutual Funds Since 1939
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Fully Carpeted
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FREE:
24 hr. phone, secretarial & elevator service.

EDITING SERVICE
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GIVE ZENITH–gifts of quality that can't be duplicated

This year's most distinctive and different gift ideas!

The world's most elegant cordless clock radio. Zenith's all-transistor Golden Triangle combines a sensitive Zenith long-distance AM radio with an imported clock of superb accuracy. Rotates at a touch; has three handsome faces. Gold color, satin-finished panels with 17 Karat gold-flashed trim. The Zenith Royal 950, $150.*†

A. Perfect for music lovers—the world's finest FM/AM radio. True high fidelity FM music from two Zenith-quality speakers. Automatic Frequency Control assures drift-free FM reception. Long-distance AM chassis plus super-sensitive FM radio receives stations sharp and clear. In maple, light or dark walnut veneers and ebony color, Model C845, $129.95*.

B. For the man who has everything—the world's most magnificent radio. Powered to tune in the world, Zenith's all-transistor Trans-Oceanic* radio is the smallest and lightest standard and band-spread short-wave portable radio ever made. Eight wave band Royal 1000, $250.00*†. Royal 1000D adds ninth band for FAA weather broadcasts, $275.00*.

C. The personal gift that goes everywhere. New design, new distinction in the world's most powerful pocket radio of its size! Up to 300% more sensitivity to bring in distant stations better than many similar-size pocket radios. New, improved speaker for richer, fuller tone. Nonbreakable nylon case in maroon, ebony color, or two-tone white and red. Zenith's Royal 500E, $75.00*.

ZENITH QUALITY RADIOS START AS LOW AS $19.95.*

ZENITH

The quality goes in before the name goes on

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS. IN CANADA: ZENITH RADIO CORPORATION OF CANADA LTD., TORONTO, ONT. The Royalty of television, stereophonic high fidelity instruments, phonographs, radios and hearing aids. 41 years of leadership in television exclusively.

*Manufacturer's suggested retail price. Prices and specifications subject to change without notice. †Price includes batteries.

NBC-Affils Convention

Continued from page 28

of over 450 hours, "10% higher than last year's previous peak."

Durgin discussed color, "Sunday Showcase," Steve Allen, "Bonanza," specials, the NBC Opera, religious programming and kidvid.

"Scope and diversity are the keynotes of NBC-TV," Durgin added.

Sarnoff on 'Deceits'

Sarnoff, who made a speech at a luncheon following Durgin's "sales presentation," pursued the same tack but the object he had in mind was expressed directly. "We must challenge the hysteria which has pointed quiz show rigging as typical of the whole character of television." He told the affiliates of the group that NBC-TV has established to weed out program deceits, adding that the "unit will not engage in witch hunts, neither will it undertake to eliminate those of elements of entertainment which are essential . . ."

In a headon bout with the future of television, Sarnoff wrestled with the so-called "solutions" offered in other quarters for a clean-up of tv. After disposing of some poorly founded challenges to tv, the NBC board chairman got onto the subject of a network with "broadened sights." He got into the abundance of specials on the air and then he paid a compliment to CBS-TV by including the rival in his speech. "Together with the CBS schedule of specials (the NBC) lineup promises that few autumn days will pass without one or more network programs striving to move beyond the normal and the routine."

Kintner, in one of his many speeches during the two-day meeting at the Hotel Plaza, recounted at length his trip to NBC's overseas news bureaus. "We have built, without question, the greatest news organization in the broadcasting business, and one that can match any in the newspapers or press association.

Program boss David Levy alluded hastily to the ratings and then, during his participation in a program panel, veered quickly to less commercial aspects of NBC-TV networking. "Without going into specific figures, I think you will be interested to know that NBC this season is doing better than last year, that NBC vis-a-vis its two competitors has improved its position in all areas." Thus, the dirty word "rating" was discussed without ever being mentioned. Levy went on to mention of "Fidelio" and "Life in the 30s," programs clearly of a high order. His stress was on big talent and big specals, and he added: "Perhaps in a maturing medium, the decision makers responsible for the advertising of the country will feel an obligation to present programs that offer adventures of the mind." Not willing to miss any bases, Levy, like his NBC cohorts, told the affiliates: "We'll try to reach everyone we can—by a western or by a ballet, by a private eye or an opera, by an original drama or a news special, by a comedy or by a political report, by a "Project 20" or a sports event—in black and white and color."

SWEET SUCCESS
adds the measurement of success that helps you get low cost-per-thousand sales...a unique format that provides the ideal climate for your sales message.

Created and produced by Jack Douglas, three-time Emmy Award winner.

ITC
INDEPENDENT TELEVISION CORPORATION
488 MADISON AVE. • N.Y. 22 • PL 5-2100

Uranium

Continued from page 43

of the participants in each of the principal bidding outfits:

Company called West Country Television with J. F. Lockwood, J. A. Day, H. L. Goodson and actor Richard Attenborough; syndicate topped by Lord Barnby with Mecca Dance Halls, Essoldo Cinemas, Bertram Mills Circus, S. A. Gorlinsky, Jack Payne and Dominic Lefoe; Peter Cadbury's group of no less than 85 partners including Lord Roborough, Sir Edward Bolitho, Sir George Hayter-Hames, Sir John Carew Pole, Sir John Heathcoat Amory, Lord Netherthorpe, Daphne Du Maurier; South West TV Promotion which is the setup involving John Boulting plus Henry Hall, Brian Rix and emcee Clarence Mumford, with Sir George Turner as chairman; and a rumored group including Dingle Foot in partnership with Douglas Fairbanks.

On paper, the strongest show biz combination is that involving MGM, Sir Michael Balcon, Maurice Winnick and Lord Boothby—with EMI also tied up in this, too. Beaconsfield Film Studios is reportedly linked with a group of bidders also taking in Ross Radio and Lord Colyton.

Striking fact about these applicants, apart from that plethora of show biz names, is the outcrop of gentlemen with associations local to South West England. Reason again is not shrouded in mystery: it's essential to impress ITA with "respectability," and an earnest of an intent to pay due attention to local interests in the transmitted programs.

Full-Hour Shows

Continued from page 29

than indications of a trend against the hours, but don't flaunt the drastic situation that still exists in production.

It's tougher by far to create a satisfactory 60-minute program than it is a half-hour. True, the hour show has more built-in safety factors (greater capacity to develop character and story, among them) but it likewise has more obvious flaws: If production on an hour stanza is bad or inadequate it shows up much more readily than in a half-hour. And the contention in many industry quarters is the shortage of production talent that existed three months ago still exists, thus making it rough on the 60-minute format. Hence, the 60-minuter could suffer as much next season as it has this.

It has become necessary, in the continued search for the hour show, for the webs to depend either on production people untried in the ways of tv hours, or, worse still, on people untried in the ways of tv (as with feature film guys, many of whom have already had trouble keeping up with video's faster pace). Or they have to depend on telefilm production houses (as with Warners) that are already loaded with tv projects, so that the law or diminishing returns looms large.

It Figures

One of the reasons the networks are so interested in new hour telefilm stanzas, despite built-in flaws, is that this program type lends itself to the "magazine concept" of selling better than the half-hour does.

With the mag concept, the web is the program boss, not the advertiser. The half-hour program has one or two sponsors, who can get together and "make trouble," while the 60-minute show is more commercially fragmentized, leaving the network free of unified sponsor interference.

Doebler Chi Exit Cues Dissolution Of Atlass Regime?

Chicago, Nov. 17.

The disclosure that Carrington W. Doebler has purchased radio station KLFD in Litchfield, Minn., and that he will be leaving Dec. 1 to manage it, is taken as a prelude to the expected dissolution at the month's end of the long-successful regime of H. Leslie Atlass, CBS veepee and a general manager of Chicago o&o's since 1933.

Doebler for a number of years has been executive assistant to Atlass, and his decision to resign tends to confirm a report last spring (which originated at CBS headquarters, New York) that Atlass would be retiring when he reached the automatic retirement age of 65 this coming Nov. 29. Atlass had spiked the report vigorously to the local trade, and his business-as-usual deportment since then has given reason to suppose he might not actually be stepping down at all this year.

It has been said by sources near the WBBM-TV boss that his contract with CBS (entered into when Atlass secured WBBM-TV for the web) contained a "lifetime" clause, which presumably would immunize him from forced retirement.

When CBS handed over the general managership of WBBM (AM) to newly named veep E. H. Shomo last June, it was considered the first step in the breakup of the Atlass rule. (Atlass had headed the radio station ever since he and his brother founded it in 1923.) However, his associates took any ending-of-tenure significance out of the development by reasoning that Atlass' supposed immunity to the network's retirement policy held only where the television operation was concerned.

Despite Shomo's advancement, Atlass has remained pater familius over the whole shop, WBBM-AM, FM, and TV, by dint of his having been the founder. Except to deny the report of his retirement, he has had no statement to make on the matter.

Doebler's new plans make it seem that Atlass does not really have an ace-in-the-whole with which to beat CBS out of its retirement ukase.

Slated to go to Litchfield, Minn., with Doebler is Walter Dennis, asst. manager of WBBM-FM.

Portland, Me.—WGAN-TV, Portland, Me., has put into operation its new 1,619-foot tower, 154 feet higher than the Empire State Building. The CBS network affiliate says the increased coverage will go to 70% of the tv homes in the state of Maine, and also extends into New Hampshire and Vermont.

ITA

Continued from page 43

in the daily maximum from eight hours to 11, leaving the remainder of the existing hours arrangements substantially unchanged.

Section on advertising is largely devoted to demonstrating that commercial tv didn't exceed the prescribed maximum of six minutes per hour on the average. It's a subject that has been raised more than once by certain Members of Parliament. The report gives a breakdown of selected monthly periods to demonstrate that the average over a day was four minutes, 21 seconds, not exceeding eight minutes in the period between 7 and 10 p.m. As for the requirement that ads have to be inserted in "natural breaks" in programs, the report points out that "a break is not unnatural because it has been contemplated and foreseen; it must be judged, when it comes, for what it is."

ITA income from all sources increased during the year by $1,711,000 to just over $8,150,000. Upswing was due partly to the opening of stations serving Southern and Northeast England and partly to an increase in the rentals payable by the four original companies as provided for in their contracts.

Perry Mason

Continued from page 2

seven viewed the program regularly. Most of the lawyers in the viewing sample said it was on the whole "unrealistic," by a margin of 18 to three. Eight approved the show as good public relations, while 13 thought Perry renders a disservice to the bar by giving the public an inaccurate picture of a lawyer.

Only one Philly lawyer thought Mason's successes in court were realistic, as opposed to 20 who did not.

The 22 members of the bar expressed opinions on a number of other details relating to the program. Only three thought Mason's office realistic and five believed Della Street (Barbara Hale) portrayed a typical lawyer's secretary. Mason's investigation was called "unrealistic" by 16 of the barristers, although his use of Paul Drake (William Hopper) as an investigator was deemed realistic by a vote of nine to eight, five no opinion.

Renoir Vidfilm

Continued from page 43

more unusual subject matter. He has applied this method to his last pic "Le Dejeuner Sur L'Herbe" which he made in 20 days.

Renoir opined that any new method was an asset in these changing days for both films and tv and an aid in survival. He also felt that cheaper pix could mean more of an output here to feed their own marts and eventually do away with dubbed films which he claimed betrayed all creators involved in a pic.

He thought a big cosumter or spec could be dubbed due to its predominantly plastic appeal, but other more personal pix always lost out in this process. However, a subtitled pic can usually only get about 30 dates in France compared to a 1000 for a dubbed pic. The latter looks here to stay.

Renoir's vid feature venture led to some hostility from the film industry people who felt it was an unfair competition to features. His vidfilm feature "Cordelier" was unveiled at the last Venice Fest and shaped somewhat slim for anything but dualer use. It retained the gray, static setups of tv films. However, the film was watchable and always an absorbing tale heightened by Jean-Louis Barrault's expert miming of the dual characters.

Film will probably not be released theatrically here but may be in the provinces and other keys and sold abroad by Pathe.

Asheville, N.C. — Ash Dawes, program-production manager of WLOS-TV, has been promoted to operations manager of the station's new South Carolina studios at Greenville. He'll be succeeded at Asheville by Mort Cohn, currently program manager of WCHS-TV, Charleston, W. Va.

CHI ADMEN'S UPDATED BOOK ON TV-AM COMMLS.

Gene F. Seehafer and Jack W. Laemmar, both Chi admen, have co-authored "Successful Television and Radio Advertising" (McGraw-Hill; $9.75), designed as a college text and refresher for practitioners. New volume is an updating of their 1951 edition, "Successful Radio and Television Advertising," which has been in vogue at about 90% of the colleges offering ad courses.

Comprehensive coverage is given to the five main areas of the industry: the commercial system, creation of programs, principles of tv-radio advertising, research, and tv-radio station management. Illustrations are included to cover the latest innovations in each phase.

Color tv, video tape, transcriptions, and the latest information on AM and FM radio are given major sections due to their increasing importance in the communications field.

The role of the ad agency in relation to the media and to the selling of products is thoroughly covered. National tv-radio campaigns for various products are shown from drawing board to the actual carry-through; attention is given to the care and planning needed in the ad campaign to insure the success of a product.

All aspects of the American tv-radio scene are incluhed in the updating.

Book was reviewed and criticized while still in preparation by 196 specialists in the broadcasting field.

Dallas — Bob King, WFAA-TV program director, assumes general managership of KSWO-TV, Lawton, Okla. Nov. 23. Station has its studios and offices in Wichita Falls, Tex. King had been with the local station for five years, serving as sales manager, also.

1200 ft. of *complete* ocean privacy
...400 acres...our *private* 19-hole P.G.A. golf course.. *Morning, noon, nightly*— music, dancing and entertainment...*A superb cuisine*, a luxurious resort
DIPLOMAT
HOTEL and COUNTRY CLUB
Directly on the Ocean at HOLLYWOOD-by-the-Sea, FLORIDA
OPEN *all thru the* YEAR
Executive Operations: AL/WALTER JACOBS
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"Summertime" only...
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HAVE A BALL!
As I have had with my old fashioned player piano. Handsome, white, excellent condition. Some real old rolls included. Real sacrifice.
PLaza 1-0548, New York City

MONEY TO INVEST IN RADIO STATION
Midwest Preferred
BOX 1114, VARIETY
154 W. 46th St., New York 36

"IT WAS A HAPPY TIME!" *

MUSIC FROM SHUBERT ALLEY

NBC-TV 10-11 P. M. EST November 13th

New York Times
RICHARD F. SHEPARD

" 'MUSIC FROM SHUBERT ALLEY' resounded joyously for a delightful hour on Channel 4 last night. It was a well integrated program of good tunes, staged in lively and imaginative style . . . * IT WAS A HAPPY TIME."

New York Herald Tribune
MARIE TORRE

"Amiable performers, good music and spirited choreography combined to give television a diverting hour of entertainment . . . The songs had the benefit of seasoned voices and the production numbers were conceived with taste and originality. IT WAS A GENUINELY SATISFYING EVENING."

Daily News
BEN GROSS

"The thousands of hours of pleasure the American musical theatre has given to millions throughout the world came to mind with 'MUSIC FROM SHUBERT ALLEY,' another color special, on NBC-TV, 10 to 11, last night. This bright, blithe and tuneful revue of the memorable hits of musicals, ranging from 'Floradora' to 'Destry Rides Again," was PURE ENTERTAINMENT AND NOTHING ELSE."

Variety Daily

"IT WAS A FLAWLESS HOUR MASTERMINDED WITH SUPERIOR CRAFTSMANSHIP, written with flavor and choreographed vibrantly. Integration of show tunes in medleys and overall musical contribution gave the show a spring that few shows have. Settings and costumes were simple, tasteful and appropriate. IT WAS A FIRST-RATE SHOW."

Hollywood Reporter

". . . This hour long promenade thru SHUBERT ALLEY seemed to pass in no time at all . . . a tremendously ambitious undertaking . . . smooth and simple production numbers, gave a tasty sampling of old Broadway . . . THE OPERATION WAS UNUSUALLY SLICK."

The Cast:

ANDY WILLIAMS
ALFRED DRAKE
LISA KIRK
RAY WALSTON
DORETTA MORROW
MARC BREAUX
GEORGE REEDER
SWEN SWENSON
and
BETTY COMDEN *and*
ADOLPH GREEN

Creative Staff:

Produced by: **NICK VANOFF**
Directed by: **JAMES ELSON and NICK VANOFF**
Asst Prod: **ROBERT CLAVER**
Written by: **HERB SARGENT**
Music Arranged and Conducted by: **VIC SCHOEN**
Choreographed by: **MARC BREAUX and DEE DEE WOOD**
Sets and Costumes by: **ROBERT FLETCHER**
Executive Producer: **DIANA GREEN**

A Grateful Acknowledgement with Thanks to All Those Who Participated

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SINCLAIR REFINING COMPANY

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GEYER, MOREY, MADDEN & BALLARD INC.

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Representative:
GAC-TV, INC.

An EDWARD JOY-DIANA GREEN Production

Title by Arrangement with J. J. SHUBERT

Television Reviews

Continued from page 33

civic leaders and others participated in the tribute to Agnini.

In terms of tv, it was all very satisfactory. Production-wise, it was tasteful and topnotch. Camera work and lighting were on the plus side, as was the emceeing of Mel Leavitt, the narrating by Gay Batson and the smooth direction of Irwin F. Poche Jr. *Lluz.*

JACK KANE HOUR
With Jack Kane & His Music Makers (34), Chorus (8); guests, Patrice Munsel, Allan Blye, Walter Susskind, Carol Starkman; host, Bill Walker
Producer: Norman Sedawie
Director: William Davis
Writers: Frank Peppiatt, John Aylesworth, Saul Ilson
60 Mins.; Mon. (2), 9:30 p.m.
MAX FACTOR, COCA-COLA
CBS-TV, from Toronto
(James Lawick, McCann-Erickson)

One of the highest-budgeted variety shows on Canadian tv, with Max Factor and Coca-Cola picking up the tab for this once-every-three-weeks series, the "Jack Kane Hour" goes across the country to 39 outlets of the Canadian Broadcasting Corp. Program was also exciting for its departure from usual format. Kane's expert batoning of a large orch, the choice of impressive guestars selected by Norman Sedawie and William Davis—which they didn't get for peanuts. For this 60-minute stanza, the duo snared Patrice Munsel, Allan Blye, and Walter Susskind, conductor of the Toronto Symphony.

(Kane was also musical director of the Andy Williams summer replacement show in the States; has just been selected by NBC for the arrangements and musical direction of the Ethel Merman hourlong special Nov. 24.)

With Kane's three-tiered orch of 34, plus astute production and direction, the hour is tops on musicianship, the solo singing of all concerned, and the pianistics of maestro Walter Susskind. A highlight of the orchestral numbers was Kane's introduction of "Symphony in Jazz," written and arranged by him, in which he and Susskind, on adjoining podiums, conducted the big band in a jazz vs. classics "Challenge." This gave both an opportunity of bringing in the string section, wind instruments and brass, with sectional stepouts; whole production was excellent, with a special bow to the camera closeups.

Earlier the suave Susskind, at the grand, played the third movement of Mozart's "Concerto in A Major" to fine effect; plus his brief digiting of Stockheusen's "Contrapuntal" and his explanation to Kane of one of Germany's most advanced and new-sound composers. In both, Susskind proved that he is more than a conductor.

Kane also led the orch in Norman Simon's "Pastel," with expert, short solos by the brass, clarinet and trumpet, complete with musical beauty; a specialty by Moe Koffman on the flute and alto sax of Dizzy Gillespie's "Night in Tunisia" in which Koffman scored on masterful interpretation; and a Kane medley of "Rain" songs in which he and his moppets unwisely sing.

Apart from her operatic standing at the Met, Patrice Munsel showed that she is outstanding with "There Is Nothing Like a Dame" and "I Enjoy Being a Girl," both done in bouncy, nitery style, with the backing of a mixed choral group of eight, plus the band. Miss Munsel was also back in period costume for Musetta's Waltz from Puccinni's "La Boheme," this bringing out her flute-like soprano qualities in a full production setting of a sidewalk cafe.

Miss Munsel also participated in the Gershwin finale, which also featured Kane's band, with Susskind at the piano for a condensed version of "Rhapsody in Blue," with the singer alternately on in ballad style in such standards as "I've Got Rhythm," "They Can't Take That Away From Me," "Love Walked Right In" and "Summertime."

Blye was also in top baritone style—and had lines—in a playlet featuring "You'd Be So Nice to Come Home To," with beauteous Carol Starkman and rugged Bill Walker in a staccato conversational sketch on private eyes. Blye participated in the Gershwin medley with "Fascinating Rhythm," "She's Not for Me" and "I'll Build a Stairway," all to hefty returns.

All in all, whole performance was a tribute to directional know-how and the writers, plus camerawork. Kane rates as one of North America's top conductors and a top composer-arranger. *McStay.*

PORTRAIT OF NEHRU BY ARNOLD MICHAELIS
Producer: Michaelis
Director: Arnee Nocks
60 Mins., Sun. (15), 9 p.m.
WNEW-TV, New York (film, tape)

It's possible that WNEW-TV Sunday (15) evening drew a substantial viewership from among United Nations members and other internationalists who might have then been in New York, but "Portrait of Nehru by Arnold Michaelis" required too much forced attention to make it especially palatable to the average home-screener. As important as India's Jawaharlal Nehru is to world politics, his personality was not interesting and unlikely to hold most people throughout all the lengthy interview done (several months ago) by Michaelis, who was also at fault.

By exploring "great ideas" rather than current events in which India and China are now dramatically involved, Michaelis made his show a poor man's version of "Wisdom," the NBC wise men series. Michaelis, who went at his topic intelligently, if sometimes vaguely, was too deferential to India's boss. He cherished every word the Brahmin spoke, but many of them could have been cut from the show. Of course, Michaelis lacked the funds that a network airing might have given him, and, consequently, he was in no real position to do fancy editing.

One other sour note about this stanza was its title. Michaelis, though he's done some interviews with other famous personages, does not deserve the honor of sharing title credits with Nehru. He has every right, like they say, to get ahead in the business, but if he wants to, it might behoove him to remember immodesty is only one way to go about it. *Art.*

Tele Followups

Continued from page 32

mice his researches into the basic causes of tuberculosis. A film, showing how white blood corpuscles "protect" the body from virruse and how disease results if they fail, not only contributed to a better understanding, but also was astonishing to watch.

Dr. Dubos made a very good camera subject, explaining about TB without lecturing. Unfortunately, Collingwood has a tendency to sound as if he were addressing a mass meeting. This decidedly did not call for stentorian delivery.

Joseph Gottlieb's script was thorough and well put together. James Faichney directed with a good feeling for fluidity. Frances Gudemann did the research and Perry Miller was the film coordinator for producer Michael Sklar. *Hift.*

Small World

The wide gulf that divides the Soviet and Western world got a going over Sunday (15) on CBS-TV's "Small World." Guests were Alexander Chakovsky, editor in chief of the Soviet literary magazine, Foreign Literature, Norman Cousins, editor of the Saturday Review, and Gov. William G. Stratton of Illinois.

Half-hour outing resulted in no one's mind being changed, but the viewers got an insight into the many divisive issues. Topics ranged from the Pasternak case, to press censorship, to Soviet pirating of American literary works.

Russia's Chakovsky evidenced a biting tongue; his stance was an aggressive postulization of the Soviet position. Cousins, whom Chakovsky described as his "idealogical enemy," did most of the sword tilting, with assists from Edward R. Murrow and Gov. Stratton. The Illinois Governor also played heavily on the theme that the Soviet and American people should know more about each other, a theme endorsed by Chakovsky and Cousins.

As usual, the outing was an interesting, provocative session. Its title, this time, an ironic commentary on the participants. They could have come from different planets. *Horo.*

Tightrope

This exercise in crime and violence has caught on after a shaky start in the rate race, which can be attributed both to a trend and the growing favor of Mike Connors. Shows of this genre, with a dominant personality, have a resilience to bounce back and there are viewers at the sets awaiting them.

As an undercover agent, who makes patsys out of hoodlums, Connors swaggers through the perils of the underworld as if immune to lead poisoning. The bigger the hood the better he likes it and in this issue he made mock alliance with bond thieves so he could round them up for the constabulary. He walks away unscathed, teetering on the tightrope but never losing his balance. Purists could shoot the story full of holes but the excitement it generates allows for the fictional license without critical appraisal.

Connors is well equipped for the role, both physically and with the acting savvy. He is a striking figure that should be popular with the crime buffs and distaffers. Laurie Mitchell gave a good account as the moll and others according sound support were Ted de Corsia, James Westerfield, Vaughn Taylor, Bing Russell and Don Harvey. Abner Biberman's direction kept the pace lively. *Helm.*

Dick Powell's Zane Grey Theatre

Naughty little television comes clean in this precedental episode out of Four Star's "Zane Grey" stable. By breaking the racial barrier that has, up to now, existed in video's somewhat rigged version of the early American west, it takes some of the sting out of the gaping wound left by the play-for-pay quiz whizzes. "Mission" accomplished.

Sammy Davis Jr. stars in this Aaron Spelling teleplay about a 10th Cavalry ("Buffalo Soldiers") squad assigned to transport a Comanche chief through dangerous Indian country and deliver him to the peace treaty table. The job is complicated by the efforts of Apache warriors who want no part of peace and keep attacking the dwindling group of Negro soldiers. In the end, Davis sacrifices his life to insure the success of the mission.

Davis, who probably hasn't even scratched the surface of his talents yet, gives a convincing performance throughout. James Edwards has some telling scenes as a sergeant of great conviction. As other troopers in the squad, Felix Nelson, Roy Glenn, Ernie Anderson, Bobby Johnson and Hari Rhodes come through admirably. All these men deserve bigger and even better parts. Abraham Sofaer gives dignity to the role of the Comanche chieftain, and Joe Ruskin effectively plays the Apache leader. William Dario Faralla's direction is firm and swift-paced.

Among those who unqestionably rate merit for this venture into uncharted, but long-awaited, terrain are "Zane Grey" producer Hal Hudson and Four Star topkick Dick Powell. Undoubtedly there are others who deserve credit for helping the tv western come of age sociologically with this welcome effort. *Tube.*

Foreign TV Reviews

Continued from page 34

membered tongue-in-cheek venture, two pix made here during the thirties, complete the program.

"Merry Screen" found much appreciation here. Also for sentimental reasons: Quite a few of those just seen on the tv screen have long passed away—such as Jannings, Max Guelstorff, Erich Ponto, Paul Kemp, etc. A special compliment also for commentator Guenther Lueders who delivered this with charm and the right touch of tongue-in-cheek. And he admitted what experts have said over and over again—that it is more difficult to bring a bright comedy than a heavy drama on to the screen and actually easier to make people weep than laugh. *Hans.*

FARSON'S GUIDE TO THE BRITISH
With Daniel Farson
Director: Charles Martin
25 Mins., Thurs., 10:45 p.m.
Associated-Rediffusion, from London

A few weeks back tv reporter Daniel Farson asked viewers for first-hand information about Jack the Ripper, the character who murdered seven times 70 years ago and was never found out. Response was so enthusiastic, that the results were disclosed in Farson's regular program—and this was the first of two parts.

Basically, the new facts weren't so stunning, and they certainly won't lead to any hue-and-cry for a new inquiry. But Farson is such a polished interviewer, forceful in his questions but unobtrusive in his personality, that the program was crammed with color and character.

One old lady firmly believed she'd seen the Ripper and described him as something like Charlie Chaplin, another swore he wore a clock, and yet another that he went around dressed as a woman. Farson maintained the eerie atmosphere well. *Otta.*

Status Quo

Continued from page 39

doesn't sell won't be published again."

The separate Levy and Clyne statements showed a perhaps coincidental drive by a network and an agency exec to lay a little of the blame in other areas. Their implication was that video has become an undue patsy. Some persons at the luncheon felt that Clyne was getting at just that when he said that nobody so far had been willing to fight back.

Clyne in his speech called for a review of double-spotting, even though it was he who started the practice 10 years ago of placing two spot announcements during a 40-second station break. He said it had "become outmoded." He also called for a review of tv research.

"What needs a lot of attention," he said, "is our research on audience circulation. Next year, in determining the dollars we spend to achieve the most important findings possible, "perhaps the outlay should be 10 times what it is now. I don't know, but something constructive must be done."

Florence Anderson

Continued from page 2

nouncement. Joining in the accolade were six presidents of theatrical unions, Russell V. Downing, MH prexy; Robert Weede of the Metropolitan Opera, and others. A taped tribute was contributed by Cary Grant, whom Mrs. Anderson had known as Archie Leach when he was a stilt walker at the Hippodrome, where she also performed. Others were her daughter, Frances, also a wardrobe mistress, and Mabel Frisbie who worked at the Hippodrome. Mrs. Anderson started in vaudeville at the age of 15 and worked as a performer until the opening of the Hall when she started on

Radio-TV Press Takes a Powder On Rockefeller

Hollywood, Nov. 17.

Entire Los Angeles radio-tv press corps walked out on New York Governor Nelson Rockefeller last Thursday (12) when the Presidential aspirant insisted on meeting them in a separate press conference following the one with print media.

The broadcast newsmen refused the "separate but equal" conference, complaining that the earlier press conference would take the edge off their session, and that the Governor would in effect be "rehearsed." They insisted on being allowed to participate in, film and record the Governor's regular free-wheeling conference with the press and wire services.

Net result of the walkout was limited radio-tv coverage for Gov. Rockefeller on his visit, with the exception of newsfilm footage showing the argument between the Governor and tv newsmen Clete Roberts and Grant Holcomb over the coverage arrangements.

The hassle was another episode in a long-standing broadcast-print feud over press conferences, with the print boys insisting they aren't actors and shouldn't be placed in the position of getting answers for a competing medium, while the broadcast boys stand fast on a charge of discriminating in favor of the press and against the radio-tv.

This one started when Hugh Brundage, speaking on behalf of the Radio-TV News Club of Southern California, wired Richard Amper, the Governor's press rep, protesting arrangements for a news conference with print media at 8:45 a.m. and another for radio-tv at 9:30. Radio-tv newsmen, repping KTLA, KNXT-CBS, KRCA, Telenews, KTTV, KNX, KFI, KLAC, KMPC and others showed early, demanding to be allowed to cover the 8:30 conference. Amper refused, stating that dual conferences has been the Governor's policy, and when they started to walk out, Amper stopped them and turned the matter over to Rockefeller himself.

Rockefeller, in a discussion with Roberts and Holcomb, held to his stand and refused to allow camera or sound coverage of the press conference, upon which the entire radio-tv news corps took a walk from the Biltmore Hotel headquarters. But not before they had photographed and recorded the discussion.

The hassle didn't stop Rockefeller from going through with two vidtaping sessions later that day, one an interview at KTTV with Paul Coates, the other a panel stint on KNXT's "Inquiry."

Denver — Rick Fight, formerly with WQOK Radio in Greenville, S.C., has joined KTLN as an on-the-air personality from 9 a.m. to noon six days weekly, and Mike Russell, formerly of KFBI Radio, Wichita, Kans., from 6 to 9 p.m. and midnight to 1 a.m. daily.

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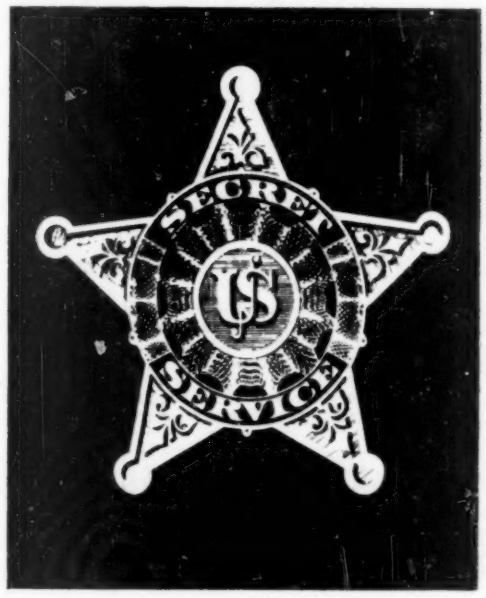

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Jocks, Jukes and Disks

By MIKE GROSS

Trapp Family Singers (Decca): "CAROL OF THE DRUM" (B. F. Wood*) is an effective item that should crack through with lots of spins for the Xmas season. "WALTZING MATHILDA" (Carl Fischer*) is still another version of the Aussie song featured in Stanley Kramer's "On The Beach" pic and it, too, should do well.

Anita Bryan (Carlton): "PROMISE ME A ROSE" (Valyr*) is the ballad from "Take Me Along" given a lively beat to win over jock & juke play. "DO-RE-MI" (Williamson*) is a cute item out of "Sound of Music" that rates some spinning attention.

Joe Turner (Atlantic): "HONEY HUSH" (Progressive†) is a nifty rhythm & blues entry that's sure to get strong pop spinning attention. "TOMORROW NIGHT" (Bourne*) is slow blues shout that will appeal to some deejays.

Eileen Rodgers (Columbia): "'TIL TOMORROW" (Sunbeam†) is a strong ballad entry from "Fiorello" that's headed for a big push. "I'LL ALWAYS BE IN LOVE WITH YOU" (Shapiro, Bernstein*) gets the kind of rendition that wins over jockeys who go for tasty programming.

Benedict Silberman Orch (Palette): "THE CHIPMUNK SONG" (Monarch*) is played in an attractive waltz tempo that gives it a good competitive chance at the spinning market. "LOVERS OF PARIS" (Zodiac†) is a schmaltzy instrumental that could capture deejay interest.

Jerry Keller (Kapp): "THERE ARE SUCH THINGS" (Dorsey Bros.*) presents a good sound to interest the spinners in this fine oldie. "NOW, NOW, NOW" (E. H. Morris*) sets up an okay ballad mood that gives it a fair chance at jock & juke play.

The Four Coins (Epic): "BUON NATALE" (Ivan Mogull*) is an Italian-flavored Christmas item good for the seasonal run. "SERENADE OF THE BELLS" (Melrose*) has a rich melodic feel that gives this oldie another spinning chance.

The Blue Chips (Wren): "IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE" (E. H. Morris*) blooms anew as a nifty rhythm entry that the jocks will go for. "A LITTLE STREET WHERE OLD FRIENDS MEET" (E. H. Morris*) has a good melodic line that ought to get this oldie back on the spinning circuit.

Yolanda Lisi (Strand): "WHERE DID WE GO? OUT" (Saunders*) gets a good interpretive beat that gives it strong programming opportunities. "PLEASE DON'T GO" (Robbins*) is routine ballad with limited spinning possibilities.

Mickey Callan (Colpix): "YOU JUST GOTTA LOVE ME" (Trinity†) swings in an attractive groove that could build a following for this newcomer to the recording field. "MARINA" (Maxwell*) is a folk item that's vocalized with a juke flair.

Danny & The Saints (Warner Bros.): "PEGGY'S PARTY" (Source†) is a wild musical bash that will stir up a lot of action around the jukes. "NO ONE HAS EYES FOR ME" (Witmark*) runs over a rocking theme in ordinary fashion.

Eddie Cochran (Liberty): "HALLELUJAH, I LOVE HER SO" (Progressive†) swings in an attractive style that will keep the jukes going. "LITTLE ANGEL" (Moonbeam†) rocks the ballad form in a familiar and ordinary style.

Beverly Sisters (London): "THE LITTLE DONKEY" (Chappell*) trots along in a pleasing way that will get some jockeys riding it. "THE TOY DRUM" (Knollwood*) bangs out a nifty sound that will win over lots of seasonal spins.

Frank Simone (Adonis): "CLIMB EVERY MOUNTAIN" (Williamson*) is the inspirational ballad from "Sound of Music" and this newcomer gives it the kind of reading that will bring attention his way. "LONELY BOY, LONELY WORLD" (Sylvan*) has a rhythmic mood that's good for some spins along the juke circuit.

*ASCAP. †BMI.

Best Bets

ROD LAUREN ..... **IF I HAD A GIRL**
(RCA Victor) ..... **No Wonder**

Rod Lauren's "If I Had A Girl" (Sigma) is up for a big diskery push and it warrants the action. Side's got the beat and the vocal style to capture current market attention for a big payoff. "No Wonder" (Aberbach Canada*) is a fair ballad effort neatly handled.*

* * *

JONI JAMES ..... **LITTLE THINGS MEAN A LOT**
(MGM) ..... **I Laughed At Love**

Joni James' "Little Things Mean A Lot" (Feist) is a revival try of the Kitty Kallen hit of a few years ago and it's given a fresh styling that should send it to the top again. "I Laughed At Love" (Redd Evans*) whips up a good rhythmic ballad feel that will appeal to lots of deejays.*

* * *

KINGSTON TRIO ..... **COOCOO-U**
(Capitol) ..... **Green Grasses**

Kingston Trio's "CooCoo-U" (Highbridge†) is an exciting calypso with a rhythmic beat that gives it a takeoff potential. "Green Grasses" (Highbridge†) has a slow-styled folk beat but the group gives it a pop flair.

* * *

THE CRESTS ..... **A YEAR AGO TONIGHT**
(Coed) ..... **Paper Crown**

The Crests' "A Year Ago Tonight" (Winnetone†) is a swinging teen-pegged rocker that's sure to make it on all spinning levels. "Paper Crown" (Winnetone†) is a rocking ballad that fits into current juke tastes.

* * *

GARRY WELLS ..... **ALMOST YOU**
(MGM) ..... **I'm Walkin' Away**

Garry Wells' "Almost You" (Phipps) has a ballad feel that gives this newcomer a chance to make good with the teenage crowd. "I'm Walkin' Away" (Kahl†) gets a gospel shout that makes the side a good bet for a stepout.*

* * *

BOBBY BARE ..... **I'M HANGIN' UP MY RIFLE**
(Fraternity) ..... **That's Where I Want To Be**

Bobby Bare's "I'm Hangin' Up My Rifle" (Harry Bare†) shoots up a country & western sound that's sure to blow up a storm in the pop field. "That's Where I Want To Be" (Harry Bare†) builds up some interest via a rocking beat, but it never seems to get going.

* * *

WEBB PIERCE ..... **NO LOVE HAVE I**
(Decca) ..... **Whirlpool of Love**

Webb Pierce's "No Love Have I" (Cedarwood†) is a country item that will jump into the pop market because of its rhythmic drive and the slick vocal styling. "Whirlpool of Love" (Cedarwood†) is also in the alfalfa groove, but its appeal will be limited to the hillbilly spinners.

* * *

RICHIE ROBIN ..... **BRANDED**
(Gone) ..... **Strange Dreams**

Richie Robin's "Branded" (Gilt†) is a fast rocker with a hot beat that will intrigue the teeners for a good payoff. "Strange Dreams" (Lyco-Real Gone†) is a slow rocking ballad good for juke play.

Newest DOT RECORDS Album
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Gus Backus (Ex-Vikings) Now Disking in Germany

Frankfurt, Nov. 17.

Gus Backus, former head of the Del Vikings, who earned a golden platter when "Come Go With Me" (which he composed and sang) sold 1,000,000 disks, is now recording in Germany.

The 21-year-old has one more year of service duty to complete with the Air Force at Wiesbaden, W. Germany, where he is stationed, before he can resume his career in the States. Meanwhile, he has signed a contract with Germany's Polydor Records, and has just done two platters, "Ab und Zu," the German version of "A Fool Such as I" and "Ich Bin Traurig Wenn Du Gehst" (I'm Sorry When You Go).

The young rock 'n' roller, working as an electrocardiograph technician at the Wiesbaden Air Force Hospital, has been singing in his spare time for AYA groups in Germany and France. He's made the Polydor platter in Germany, although he just learned the language here.

"The Germans are much harder on the artist than they are in the States, where you go in, sing the song three or four times and leave," he said. "It's much better in the long run, though, because you have a better recording."

Album Reviews

Shelley Berman: "Outside Shelley Berman" (Verve). The "outside" of Shelley Berman is as funny as the "inside," and his new set is a cinch to follow up the hot sales pace of his "Inside Shelley Berman" package. The monologs crack with satiric twists that carry bite as well as laughs.

Peter Palmer: "Li'l Abner" (Columbia). The soundtrack package of the Paramount release plays up the music (Johnny Mercer) and lyrics (Gene de Paul) to the hilt. A lot of the musical bounce can be credited to scoring and conducting by Nelson Riddle and Joseph J. Lilley. Peter Palmer, recruited from the Broadway musical along with Stubby Kaye, gives an easy feel to "If I Had My Druthers," "Otherwise" and "Namely You" in duet with Daisy Mae. Kaye's "Jubilition T. Corpone" keynotes the brisk and happy set.

Alfred Drake-Patricia Morison-Lisa Kirk-Harold Lang: "Kiss Me Kate" (Capitol). This is a stereo remake of Cole Porter's delightful "Kiss Me Kate" with the four principals who made the original Broadway cast album for Columbia 10 years ago. The new sound dimension will help give this Cap package a new sales push.

Dinah Washington: "What A Diff'rence A Day Makes" (Mercury). With "What A Diff'rence A Day Makes," a recap of her hit single, as a springboard, Dinah Washington whips through a series of standards in a socko style. Her interpretations of "It's Magic," "A Sunday Kind Of Love," "Manhattan" and "I'm Thru With Love" make attractive listening.

Fabian: "The Fabulous Fabian" (Chancellor). This is sure to delight the teenage femmes and probably be a hot Christmas gift item. Pictures of Fabian are plastered fore, aft and on the inside and there's even an oversized color photo of the singer for tearing off and using as a pinup. There's a disk that goes along with the package, too, and although Fabian's still got a lot to learn about singing, it won't make any difference to his following. Among the songs in the set are "Ain't Misbehavin'," "Gimme A Little Kiss," "You Excite Me" and "You'll Never Tame Me."

Ames Bros.: "The Ames Bros. Sing The Best In The Country" (RCA Victor). Although the Ames Bros. are city slickers, they know their way around a country song. "On Top of Old Smoky," "Tennessee Waltz," "Half As Much," "Your Cheatin' Heart" and the like come out okay in their harmony styling. Vocal arrangements are by Al Semola; Hugo Winterhalter conducted the orch.

Morty Craft Orch: "Memories of Jolie" (Warwick). By spotlighting a "singing string" section, Morty Craft has brought an added dimension to the tunes that have been associated with Al Jolson. It's a slick peg for a package and Craft and his strings make such as "Mammy," "Swanee," "Sonny Boy," "California Here I Come," "Rock-A-Bye Your Baby To A Dixie Melody," "April Showers" and "The Anniversary Song," among others, a melodic treat.

Hans Conreid: "Peter Meets The Wolf In Dixieland" (Strand). Prokofiev's "Peter and the Wolf" gets a wry going over in narration by Hans Conried and dixieland execution by Pee Wee Erwin's Dixieland All-Stars. Conceived and produced by Fred Hertz and Joel Herron, album packs humororous values and a melodic wallop to attract attention.

Larry Adler: (Audio Fidelity). The engineering boys at Audio Fidelity knew how to get the most out of Larry Adler's harmonica sound, making the package an attractive and highly spinnable item. Adler's workover of such nifties as "My Funny Valentine," "How High The Moon," "Blues In The Night," "Begin The Beguine" and "Sophisticated Lady" are topnotch. He's accomped by piano, trumpet, bass, guitar and drums.

Bobby Roberts Orch: "Sing and Sway, The Society Way" (Decca). The easy-to-follow society dance beat has a topflight exponent in Bobby Roberts. He makes this combination terping-singalong set a fine item for livingroom fun via a neat beat and a good choice of standard repertoire.

Connie Francis: "Christmas In My Heart" (MGM). Connie Francis shows off a sincere vocal style here that makes this a pleasing Yuletide entry. The tunes are familiar Christmas fare but the young thrush handles 'em in a way that will keep her fans happy.

Lester Lanin Orch: "Christmas Dance Party" (Epic). The slick society dance beat, which has made Lester Lanin a disk fave via previous Epic releases, is applied with similar flair to a round of Christmas songs. It's pegged for dancing and the Yule season should be merrier because of it.

Antobal' Cuban All-Stars: "Dia De Reyes" (Felsted). This is a happy hip-swinging Cuban rhythm set that pounds out its musical message with exciting impact. The Latino crowd is sure to go for it in a big way. The All-Stars, under the direction of Obdulio Morales, project in vivid and authentic terms.

Rosa Rio: "Hits From 'My Fair Lady' and 'Gigi'" (Vox). Frederick Loewe's melodies for the legituner, "My Fair Lady," and the filmusical, "Gigi," get an interesting interpretation in the organ styling of Rosa Rio. Working with Tommy Lucas on guitar, Murray (Doc) Solomon on bass, and Morey Feld on drums, Miss Rio develops an intriguing melodic pattern. Her Hammond work is also given a topflight showcasing in another Vox set titled "Come Rain Or Come Shine." Here she works with Kenneth Lane at another organ and Morey Feld on drums for amazing sound results. *Gros.*

VARIETY 10 Best Sellers on Coin Machines

1. **MACK THE KNIFE (11)**	*Bobby Darin*	*Atco*
2. **DON'T YOU KNOW (4)**	*Della Reese*	*Victor*
3. **HEARTACHES (3)**	*Guy Mitchell*	*Columbia*
4. **LONELY STREET (5)**	*Andy Williams*	*Cadence*
5. **PUT YOUR HEAD ON MY SHOULDER (10)**	*Paul Anka*	*ABC-Par*
6. **MR. BLUE (7)**	*Fleetwoods*	*Dolton*
7. **DECK OF CARDS (3)**	*Wink Martindale*	*Dot*
8. **OH CAROL (1)**	*Neil Sedaka*	*Victor*
9. **PRIMROSE LANE (6)**	*Jerry Wallace*	*Challenge*
10. **COME INTO MY HEART (1)**	*Lloyd Price*	*ABC-Par*

Second Group

IN THE MOOD	*Ernie Fields*	*Rendezvous*
TEEN BEAT	*Sandy Nelson*	*Original*
UNFORGETTABLE	*Dinah Washington*	*Mercury*
BE MY GUEST	*Fats Domino*	*Imperial*
DANCE WITH ME	*Drifters*	*Atlantic*
WE GOT LOVE	*Bobby Rydell*	*Cameo*
HAPPY ANNIVERSARY	*Four Lads*	*Columbia*
DANNY BOY	*Conway Twitty*	*MGM*
I'VE BEEN AROUND	*Fats Domino*	*Imperial*
SO MANY WAYS	*Brook Benton*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the top 10)

'BACKGROUND' IN TV UPBEAT

Friends & Foes of C&W; Lieberson's 'Peculiar Problem' of a Click Idiom

Nashville, Nov. 17.

Goddard Lieberson, Columbia Records prexy, told the country and western disk jockeys at their eighth annual convention here last week (12-15) that the current click of folk music has created a "very peculiar problem" for this segment of the music biz. Not only has it brought money to country music, Lieberson said, but it has brought "a lot of new friends and a lot of new enemies, some of them disguised as friends."

Since the success of country music has put that idiom in the spotlight, Lieberson said that the country artists and deejays have assumed a responsibility "to sing and program music on the basis of its entertainment value and on its quality." The Col prexy warned the c&w gathering that "you are the victim of oversimplifications that can do you irreparable harm." He referred to a tendency by some prejudiced critics to lump this music with rock'n' roll without their being able to define what rock 'n' roll is.

Held under the auspices of station WSM, which stages and originates "Grand Ole Opry" here, the convention drew over 2,000, including deejays, disk execs, publishers and artists. As in previous conclaves, country music was hailed for broadening the opportunities for songwriters and artists throughout the U. S. The contrast was made in a Nashville Tennessean editorial Saturday (14) between the music biz 10 years ago, when it was in the hands of a half-dozen companies, with the current activity of hundreds of firms seeking new talent and songs.

Broadcast Music Inc. presented its annual "awards of achievement" to 46 songs which clicked in the country and western field this year. Robert J. Burton, BMI v.p., made the awards to the writers and publishers, representing 17 different states and the District of Columbia.

Musicologist

Stanley Green

reprises

40 Years of Vincent Youmans

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

Tony Bennett's Only Pause Is For Coke Crowd

Tony Bennett isn't letting the disappearance of theatre dates keep him from reaching the teenage audience. Although his "live" appearances are now virtually limited to night clubs, the Columbia Records disker has established a series of cuffo matinee stands for the teen crowd which he calls "Coke parties."

The matinee affairs are sponsored by the local radio or tv station which advertises the "Coke party" and has the kids come down to the station to pick up their tickets. The "party" usually consists of interviews by the high-school editors and then a live performance which usually runs about 45 minutes. These parties, says Bennett, give him an opportunity to keep in touch with teenage attitudes in music and records. This was possible years ago when a performer played theatre dates like the N.Y. Paramount, but since those engagements have become virtually obsolete, Bennett feels that the "Coke parties" are an excellent substitute.

He's already held the teener matinees at the Statler Hilton in Dallas and the Chase Hotel in St. Louis and he expects to schedule one in New York during his engagement at the Copacabana where he opens tomorrow (Thurs.). Bennett also hopes to continue the "Coke party" sessions in every major city where he's been booked into a night club

In his association with the teeners through the "parties," Ben-

(Continued on page 68)

NEW RIVALRY FOR ASCAP, BMI

The growing importance of original background music for the flock of filmed syndicated and network dramatic shows on television has opened a new area of competition and conflict between the American Society of Composers, Authors & Publishers and Broadcast Music Inc.

Many of the background writers, centered mainly on the Coast and organized into the Composers & Lyricists Guild of America, are now shopping around for the best performance payoff deal. It's understood that at least six Coast members have turned in their resignations to ASCAP, effective Jan. 1, and are due to switch their licensing affiliations to BMI firms.

BMI execs, who state that they intend to service their customers in all areas, have been trying to formulate a payoff basis which will prove attractive to the background writers. A tentative plan is to pay in the area of 1c per cue per station use. An average of 20 cues are used on a half-hour dramatic. It's not known at the present time whether the background writers can earn as much from ASCAP under the proposed consent decree as they can from BMI. It's known, however, that the background writers are generally dissatisfied with ASCAP's policy of

(Continued on page 68)

Storz Radio Chain Forms a Diskery

Todd Storz, radio chain owner, is branching into the disk field. Heretofore Storz's only tie with the recording industry had been the sponsorship of the diskery-deejay meets in Kansas City and Miami Beach and a station policy of playing "Top 40."

The new label is known as Storz Records, a division of Storz Broadcasting. The diskery is bowing with a master Storz bought from the Csida-Burton firm. The disk, produced for Joe Csida and Ed Burton by Bob Davie, Bill Buchanan and Dick Cella, is an instrumental coupling of two public domain tunes, "Deck the Cage With Boughs of Holly," and "Silent Night, Holy Night," featuring Tweety & Sweety (The Parakeet & the Canary). The deal was made for disk's production cost plus a royalty.

Storz is pushing the platter in five areas where he's got a broadcasting stronghold, Miami, Oklahoma City, New Orleans, Kansas City and Minneapolis-St. Paul.

Payola Won't Get Once-Over-Lightly By Senate Solons; Gumshoeing On

From Vienna

Emil W. Maass

recaps the local Tin Pan Alley scene in

Modern Austrian Cleffers Prolific But Not With Pop Hits

* * *

one of the many Editorial Features in the upcoming

54th Anniversary Number

of

VARIETY

Roosevelt Raps ASCAP Execs In Decree Debate

Washington, Nov. 17.

Rep. James Roosevelt (D-Cal.) said yesterday (Mon.) that threats of a Government lawsuit against the American Society of Composers, Authors & Publishers if the proposed consent decree is rejected "appears to be an attempt to intimidate."

Roosevelt, chairman of the House Small Business Subcommittee which probed ASCAP affairs last year, said he learned that ASCAP members are being warned in letters from their prexy, Stanley Adams, that if they vote against the decree a Government lawsuit will follow "which may result in the dissolution of the society."

"I find it quite disturing," Roosevelt said in a statement, "to be informed that the members are being told that they may vote on the proposed decree, but that their freedom of expression is limited to the acceptance of the decree as presently drawn or the acceptance of a lawsuit that may kill the society."

The lawmaker, who has made clear his opposition to the decree, continued: "It seems to me that the only thing that could bring about a lawsuit by the Government against the society would be the refusal of the Government and the society to recognize the will of the majority. If the ASCAP members reject the decree and the court rejects the decree, clearly a mandate has been issued which should compel the society and the

(Continued on page 68)

Any idea that the current probe into payola practices would be a superficial o.o. is fading this week in the light of intensified questioning going on with officials of all segments of the music biz. The investigation being conducted by N.Y. district attorney's office has gotten into gear with questioning of various individuals. The congressional probe, by the Rep. Oren Harris sub-committee, is expected to swing into action sometime next month.

Both probes will combine to put a glaring spotlight on the backstage of the music biz. It's expected that every cut-in angle, from the simple taking of money for the playing or recording of a song, to the more businesslike forms of splitting song copyrights and disk profits, will emerge once the probes gather momentum. The U. S. Internal Revenue department is also getting into the act and is due to look over the returns of every name that turns up in the various probes.

The "name" angles in the probe has also attracted the general press. Mags like Time and Life are focusing on the payola questions. The Associated Press is also prepping a series along with the N. Y. Post. The Broadway columnists of the N. Y. dailies have already begun to drop rumors and reports of the involvement of several top jockeys in the payola racket.

The payola quiz is expected to stretch into areas outside of the music biz. Persistent reports have cropped up about kickbacks from appearing on various tv shows. This is a question in which the American Federation of Radio & Television Artists has been concerned with for many years.

While payola has been a matter of trade rumor, report and innuendo since the music biz began, it's expected that the various probers, with powers to issue subpoenas, examine the books and go to the root of the practice, will give the final answer on the existence and extent of payola.

'Girls Against Boys' Fails To Reach Majority, So Cap Gets Off Hook on Album

Capitol Records has bowed out of its commitment to record the original cast album of "The Girls Against the Boys." The revue folded on Broadway last Saturday (14) after 16 performances. Diskery had a deal whereby it could pull out of the cast album commitment if the show ran less than 21 performances.

Capitol, however, is going all out on a promotion of four singles. They are Dakota Staton's "Where Did You Go, Out," Tommy Sands' "I Gotta Have You," the King Sisters' "Girls and Boys" and Jonah Jones' "Where Did You Go, Out." Cap also plans to issue an instrumental album of the score some time after the first of the year. It's not yet been decided who'll do the instrumental LP but it's figured that it will be assigned to one of label's topliners, Paul Weston, Nelson Riddle or Ray Anthony. Score for the revue was written by Arnold B. Horwitt and Richard Lewine with additional music by Albert Hague. It was published by Saunders, a Frank Music affiliate.

Meantime, Cap is going ahead with its plans for the original cast album of "Fiorello." The musical, with a score by Jerry Bock and Sheldon Harnick, is scheduled to open on Broadway next Monday (23).

UAR's Brazil Tie

United Artists Records has broadened its international distribution via a deal with Fabrica de Discos Brazil, which will handle the UA disks for the Brazilian market.

UAR is retaining its own trademark in its various foreign distrib deals.

ASCAPers on the Coast Roast Consent Order In High Pre-Heated Oven

By EDDIE KAFAFIAN

Hollywood, Nov. 17.

To consent or not to consent, that is the ASCAP question? At least this is the present controversial issue among a divided corps making up the American Society of Composers, Authors & Publishers. The society splits a melon of approximately $25,000,000 yearly among its vast membership.

Issue at stake is whether the ASCAPers will back the present administration's stand, headed by prexy Stanley Adams, by voting in favor of the proposed consent order, or of a dissident group which is against the proposal.

The consent order is a compromise between ASCAP and the Justice Dept. on what amendments and additions should be made in the organizational setup of ASCAP, affecting distribution, voting and logging.

At Wednesday's (11) meeting in the Beverly Hilton Hotel it was obvious that members of the dissident group are not satisfied with the compromise as it stands. They made it known. First, Fred Fox, dissenting publisher's spokesman in New York, addressed the gathering of 275 members and sounded off with the accusations that the society was being run by a small group that held the organization in in the palm of its hand. "They're not really working for the best interests of the membership—but just for a select few," he said, and then urged the membership to vote no. The ASCAPers receive the vote ballots Nov. 30.

On the other hand, Adams, who opened the meeting, stated his view and that of the administration's. It's this: the consent order is not a victory for either ASCAP or the Justice Dept. It is a mutual compromise and result of months of arbitration and investigations brought about by the government. Adams admitted that there were no geniuses on the board of directors, but simultaneously told the meeting that there weren't any off it. The ASCAP prexy wanted to know who among the dissident group is in a position that he can lead or has the answers to the society's problems. "If we fight each other now we'll dissipate into bankruptcy. We must preserve ASCAP," he said.

Dean Supports Adams

Backing up Adams was Arthur Dean, the special counsel for ASCAP. He took hold of the mike and gave the group a report on the proceedings with the Justice Dept. in Washington, and told the membership he recommended voting in favor of the consent order.

The ASCAP leaders as a whole are stressing that if the membership refused the consent order by voting against it, the Government will have to make a final decision. This, they claim, could lead to the disintegration of the society.

To this Fox added more fuel to the fire by saying that ASCAP would never be dissolved by the

(Continued on page 68)

Court Makes 'Pigeonhole' Out of Alan Freed 1958 R&R Riot Case in Boston

Boston, Nov. 17.

A charge against disk jockey Alan Freed was placed on file last week by Superior Court Judge Lewis Goldberg. The action "pigeonholes" the charge.

Judge Goldberg allowed Freed to change his plea from not guilty to one of "no contest." The case was then filed at the request of the assistant district attorney, Edward M. Sullivan. Latter said so many of the witnesses had scattered to different parts of the country and foreign lands that it would make prosecution difficult. Also, a police captain who was in charge of the invesitgation had died.

Freed was indicted after a melee at a rock 'n' roll session at the Boston Arena May 3, 1958. Police accused him of encouraging patrons at the show not to follow instructions after the disturbance broke out. Freed, who emceed the affair, denied the accusations.

Eleanor Steber Forms Label For Operatics

Met Opera soprano Eleanor Steber has organized her own diskery, labelled Stand Records.

First release is "Eleanor Steber at Carnegie Hall," her concert of last Oct. 10. However Stand will not limit itself to its founder's art but will record other operatic talent, too.

Karns Muzak's N.Y. Mgr.

Adna H. Karns has been appointed manager of New York operations for Muzak Corp.

He comes to Muzak from the Don Kemner ad agency where he was media director and manager of the N. Y. office.

Who's on the Tape That WAIT Aired About Deejays-on-the-Take?

Chicago, Nov. 17.

It was learned today (Tues.) that Dirk Summers, who heads a small diskery known as Roslyn Records, was the "mysterious" interview on the Phil Lind show (WAIT) who told what he knew about payola practices in Chicago around four months ago.

Summers, a former actor who had poured his savings of $15,000 into the company, is quoted as having said that seven of 20 deejays he had broached were willing to play his records on a merit basis. The others all asked—"cold turkey"—for money. Summers had told Lind he would never again try to get disk exposure here.

By LES BROWN

Chicago, Nov. 17.

A radio interview, which created virtually no excitement when it was aired some four months ago, has suddenly become steeped in cloak & dagger intrigue, with the impending Congressional probe of payola practices in the music industry.

A tape of the show still exists, and supposedly it contains some hot dope issued by a record company prexy anent disk jockey demands for pluggola money in the Windy City. WAIT personality Phil Lind, who conducted the interview and who owns the tape, alleges he has been threatened by anonymous phone callers ever since he made it known to the local press a week ago that he still has in his possession the sensational recording. Lind and his family are now under round-the-clock police guard.

The tape, he says, has been locked away in a vault and will be produced only on subpoena from the House subcommittee investigating the payoff practice. For reasons of his own, Lind will not reveal the identity of his interviewee, except to say he heads a minor record label. Neither will station WAIT make the disclosure, even though the tape has been aired and is therefore "on the record." Other tradesters spot-checked by VARIETY said they never heard the interview, nor of it, until now.

Of Threats & Bribery

Lind said one of his mysterious callers warned him he'd be liable "to wake up and find (himself) in an alley." Another allegedly phoned his former pressagent, Bud Light, and told him, "Phil won't listen to us, so you'd better give him the word to lay off." A third caller offered to pay him $1,000 for the tape, Lind says.

The interview allegedly was broadcast around four months ago when the diskery prez was in town making the rounds with one of his artists. The record exec had told Lind before the interview that he couldn't get the record played unless he paid off for the exposure. He was supposed to have estimated it would take $22,000 in payola for complete saturation in Chi.

$200, or 2% of Company

According to Lind, his interviewee had called Chicago the worst city in the country to get a record promoted, although he had run into payoff demands in other cities, too. The exec is reported to have said that certain Chicago disk jockeys asked as much as $200 for four plays a week, and one had wanted 2% of the record company. Lind states that the man did not name names on the air, but did fingerpoint the flagrant bribe-takers off-the-record after the show.

Waring's Family Affair

Fort Worth, Nov. 17.

When Fred Waring brings his Pennsylvanians to the Music Hall for a "stereo festival" to be presented in four performances, Nov. 19-20, he will have his daughter, Dixie, and son, Fred Jr., among the featured entertainers.

Miss Waring is a comedienne as well as a vocalist and made her entertainment debut in her father's tv series in 1949. She has been with the group since 1957.

Add Cole, Kingstons To NARAS Telecast

Nat King Cole and the Kingston Trio have joined the lineup of disk talent to appear on the National Academy of Recording Arts & Sciences' "Grammy" telecast over NBC-TV Nov. 29. Show, which will be hosted by Meredith Willson, now includes Ella Fitzgerald, Bobby Darin, Duke Ellington, Shelley Berman, Jonah Jones Quartet, Jimmy Driftwood, the Mormon Tabernacle Choir, and Van Cliburn.

NARAS branches on both coasts have scheduled special affairs to coincide with the tv show. The New York chapter is holding its affair at the Waldorf-Astoria while the Coast's shindig will be held at the Beverly Hilton Hotel.

Kaufman, D.J. Spokesman, Earns 1G a Week, Wife Says in Divorce Suit

Murray Kaufman, WINS disk jockey and president of the National Council of Disk Jockeys for Public Service, was hit by a divorce action by his wife, Claire Kaufman, as a result of a $400 burglary in the jockey's N.Y. apartment. Following the holdup, Kaufman was photographed with a woman he described as his wife. Mrs. Kaufman said it was "another woman," and is asking the court for $350 a week in temporary alimony, $3,500 counsel fees and custody of their son. Mrs. Kaufman said her husband was making $1,000 weekly, including $600 from WINS and income from two publishing firms in which he is a partner.

Kaufman, as prexy of the deejay organization, recently denied allegations of payola made about the disk jockey fraternity and asked for an "apology" from Burton Lane, prexy of the American Guild of Authors & Composers, who put the payola charges on record with the House Committee on Legislative Oversight.

Songsmith-seer

Harry Ruby

has written a tongue-in-cheek closeup on

Nostradamus, Roger Bacon, Merlin & I

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

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VARIETY

Payola? It Can't Happen Here' On WNEW, Say DJs

"Payola? . . . we never heard of it and anyway it could never happen on this station" summed up the hour-long palaver about "Payola" on WNEW, N.Y., last week. The panel included four WNEW jockeys, Gene Klavan & Dee Finch, Pete Myers and William B. Williams; Atra Baer, disk columnist of the N.Y. Journal-American; Paul Ackerman, Billboard music editor; John V. B. Sullivan, WNEW general manager; Mark Olds, WNEW program director, and Martin Weldon, news director who served as the moderator.

The discussion actually ended just where it should have begun. Williams raised a central problem in the area of disk jockey morality when he said: "I think, beyond payola, there are subtle nuances that exist in the business. Are there disk jockeys who put their names on songs as the writer or the co-writer of the song? Are there disk jockeys who own pub-

(Continued on page 66)

Frost to Masterworks

Thomas Frost has joined Columbia Records as associate producer in the Masterworks division. He'll work under Schuyler Chapin, exec coordinator, and John McClure, exec musical director.

Before coming to Col, Frost was director of classical artists & repertoire for Urania Records and a recording director and editor for Decca's classical division.

Merger of White-Negro AFM Locals In Frisco Shapes as Odds-On Bet

By BILL STEIF

San Francisco, Nov. 17.

The merger of Frisco's big, white AFM Local 6 and much smaller Jim Crow AFM Local 669 seems to be proceeding with "deliberate speed."

This, at least, is the impression gathered over the past weekend in conversations with AFM leaders and officials of the California attorney general's office, which a fortnight ago warned both organizations that the existence of segregated locals violates the recently enacted State Fair Employment Practices law.

Latest developments include:

(1) *Asst. Atty. Gen. Franklin H. Williams, who heads his agency's civil rights section, is preparing new, conciliatory identical letters to send to both locals as a followup to his original warning letters.*

(2) *Both locals have decided, henceforth, to issue identical, simultaneous press releases on this delicate subject.*

Kenin Alerted

(3) *AFM president Herman Kenin, according to Frisco labor sources, has appointed a "personal representative", to look into merger problems.*

(4) *An unofficial rep of integrated Local 47, of Los Angeles, came to Frisco last weekend and, when asked if Local 6 and Local 669 would get together, commented, "It's about time, don't you think?"*

(5) *The 500-member Local 669 issued a press release (Nov. 10) saying, "We go on record as welcoming a merger of the two locals with provisions for representation by our elected officers," and adding, "at present no negotiations are planned until word is received from . . . Kenin." This was signed by S. J. Simpson, Local 669 president.*

(6) *The 5,000-member Local 6 on Nov. 10 wrote a long letter to California Atty. Gen. Stanley Mosk protesting what it felt was a premature "flood of newspaper publicity, both in local and national publications, almost all of it derogatory to Local 6, and a substantial part of it implying that Local 6 was endeavoring to avoid or delay complying with instructions issued by your office."*

(7) *At the same time, officials of Local 6 applied political pressure on the attorney general's office so that the matter might be handled internally, within the AFM—Local 6 president Charles H. (Pop) Kennedy has strong ties with old-time union officials, with Frisco's Democratic County Central Committee and with the attorney general's Frisco publicity man, Pat Frayne, an ex-union exec himself.*

Accusations

Local 6's letter to Mosk was signed by secretary Paul Rosen, for the local's board of directors, and in effect accused Williams of releasing the text of his warning letters to both locals to the newspapers several days before the locals themselves received the letters. In the letters, Wiliams warned that unless steps were taken toward consolidation, he'd have to turn the matter over to the State FEPC for inquiry and action.

Local 6 also said:

"Included in the publicity are references to the effect that a Negro was 'hastily' admitted to this local as a result of 'pressure' from your office. For your information, the young man in question, a Mr. Walter Browne, visited Mr. Kennedy's office on Oct. 19 . . . After explanatory remarks by Mr. Kennedy, Mr. Browne evinced a desire to join Local 6. On Oct. 20,

(Continued on page 68)

Don Cornell Offing To German Bases, Then Brit.

Singer Don Cornell leaves for Germany Friday (20) to start a week of engagements at American Army bases. He'll be accompanied by his manager, Mannie Greenfield, and musical conductor Ed Cervaney.

Following the Army tour, they'll head for London where Cornell will record for Pye-Nixa, European affiliate of Bob Thiele's Signature label, doing sides exclusively for European distribution. Cornell also has a couple of tv dates in London.

German Rock 'n' Rollers' Aping of U.S. Counterparts Gives Cops Heebie-Jeebies

Frankfurt, Nov. 10.

German police are becoming increasingly alarmed at number of riots occurring at jazz festivals and concert halls here. The events were once confined to the appearance of leading American jazz artists, such as Louis Armstrong and Bill Haley & Comets, but lately the teenage rock 'n' roll fans have been causing serious upsets over their own German stars as well.

Only last week, when new German teen record star Ted Herold appeared at a concert in Stuttgart, fans tossed eggs and vegetables onstage, danced in the aisles and broke up chairs. Similar acts nearly broke up the concert of leading teenage German platter star Peter Kraus who's billed as the "German Elvis Presley." Kraus performed last week at Cologne.

Police had to break up both concerts and calm down the kids. Peter Kraus, they explain, has been given a flamboyant American-style promotion, with German teenagers now buying Kraus guitars and wearing Kraus pullovers. The 21-year-old, who's appeared in eight films, has made 36 records that have reputedly sold over 3,000,000 copies, and he's made several German concert tours. He's a colorful young man who drives a speedy sports car and makes good copy for the fan magazines.

VARIETY Scoreboard

OF

20 TOP TALENTS AND TUNES

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**BOBBY DARIN** (Atco)	Mack The Knife*
2	3	**DELLA REESE** (Victor)	Don't You Know*
3	2	**FLEETWOODS** (Dolton)	Mr. Blue†
4	4	**PAUL ANKA** (ABC-Par)	Put Head On My Shoulder†
5	6	**ANDY WILLIAMS** (Cadence)	Lonely Street*
6	10	**GUY MITCHELL** (Columbia)	Heartaches By Number*
7	5	**WINK MARTINDALE** (Dot)	Deck of Cards†
8	13	**DINAH WASHINGTON** (Mercury)	Unforgettable*
9	8	**NEIL SEDAKA** (Victor)	Oh Carol†
10	7	**ERNIE FIELDS** (Rendezvous)	In The Mood*
11	12	**SANDY NELSON** (Original)	Teen Beat†
12	16	**JOHNNY MATHIS** (Columbia)	Misty*
13	14	**BOBBY RYDELL** (Cameo)	We Got Love*
14	17	**CLOVERS** (UA)	Love Potion No. 9†
15	..	**MARTY ROBBINS** (Columbia)	El Paso†
16	20	**LLOYD PRICE** (ABC-Par)	Come Into My Heart†
17	18	**JERRY WALLACE** (Challenge)	Primrose Lane*
18	..	**ROCK-A-TEENS** (Roulette)	Woo-Hoo*
19	11	**CONWAY TWITTY** (MGM)	Danny Boy*
20	..	**TONI FISHER** (Signet)	Big Hurt*

* ASCAP † BMI

Roach Quintet to Europe

Max Roach Quintet leaves Jan. 30 for foreign lands. Jazz group is skedded to perform in various capitals on the Continent—11 performances a week.

Ends on a two-week date with options at the St. Germaine cellar club in Paris.

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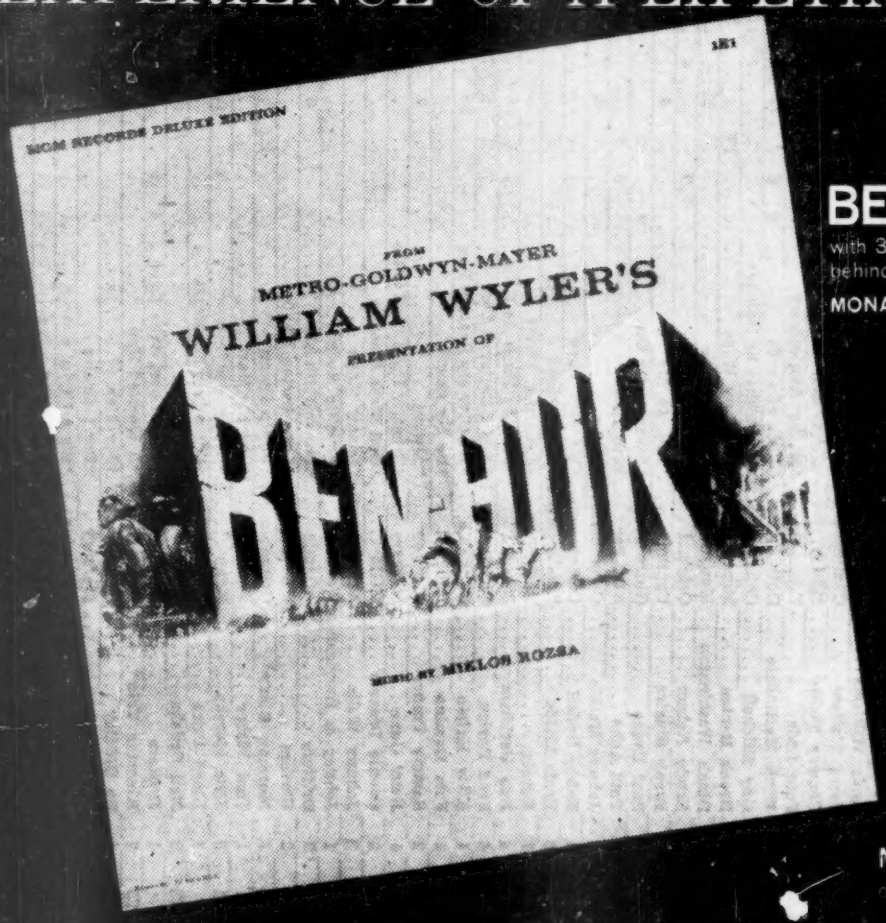

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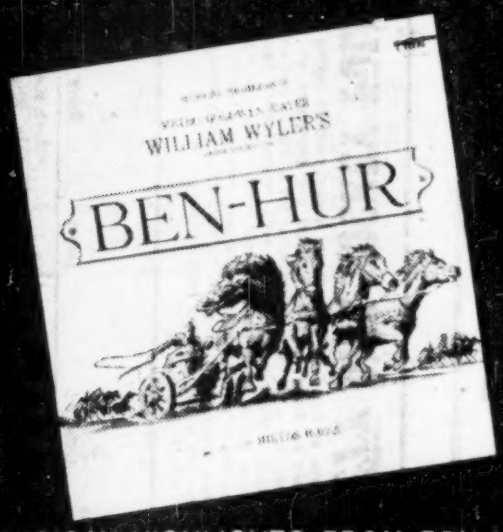

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Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Bob Fantelli—WLAM—Lewiston	Arnie Kuvent—WGAN—Portland, Me.	Alan H. Dary—WBZ—Boston	Ed Truman—WSAR—Fall River	Red Hunter—WKCB—Berlin	Danny Stiles—WNJR—Newark	George LeZotte—WTRY—Albany	Garry Pitts—WIRY—Plattsburg	Mort Nusbaum—WVET—Rochester	Jack Murphy—WRUN—Utica	Greg Mason—KQV—Pittsburgh	Chuck Stevens—WRIB—Providence	SOUTH: Dixon Carroll—WALA—Mobile	Bob N. Perry—WCKR—Miami	Burl Q. Womack—WSAV—Savannah	H. Duane Wadsworth—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Bryce Bond—WNOR—Norfolk	MIDWEST: Jim Mills—WGN—Chicago	Gene Chamberlain—WREN—Topeka	Gene Clifford—WBCK—Battle Creek	Roy Fox—WFDF—Flint	Will Lenay—WCKY—Cincinnati	Bill Randle—WERE—Cleveland	Ted Atkins—KUDL—Kansas City	Bill Dawson—WLKJ—Jackson	Garry Miller—WTOL—Toledo	John Michaels—WOKY—Milwaukee	FAR WEST: Al Radka—KFRE—Fresno	Wink Martindale—KHJ—Hollywood	Pat Page—KTYM—Inglewood	Pete Smith—KRED—Los Angeles	Bill Angel—KWKW—Pasadena	Charley Palmer—KBNO—San Bernardino	Dick Stewart—KPIX—San Francisco	Roy Bell—KIMN—Denver	Bill Terry—KLUB—Salt Lake City	Dick Rapp—KRKO—Everett	Les Williams—KQDE—Seattle	TOTAL POINTS
1	1	12	Bobby Darin	Atco	*Mack the Knife	3	9	3		2		1	10	9	1		8			4	1			5	1	1	1	2	3	6	5			2		4			4		1			1	7	181
2	2	9	Fleetwoods	Dolton	†Mr. Blue	1	2			3	7	4		2		4			1	3	2		1		3		2		2		1		10	1	9	1	7	8	7								161
3	3	10	Della Reese	Victor	*Don't You Know	8	4	2	1	8	1	7		4	6	2	5			2			3		2			1		7			6			9		2	5	4	2					4	158
4	5	11	Andy Williams	Cadence	†Lonely Street		10	9		9	10			10					4	1	3		4	2	7	8	7							10	8	2	9	5							3		88
5	7	12	Jerry Wallace	Challenge	*Primrose Lane	6				10			4						8	10			2				3						4	4			3	1		5		9					74
6A	11	6	Conway Twitty	MGM	*Danny Boy			4			4	3	1			5			6												10	2	1		10										5		70
6B	9	5	Four Lads	Columbia	*Happy Anniversary		1			1				1										3				10							1	3			1			8					70
8	12	9	Wink Martindale	Dot	†Deck of Cards	2	8			6			3	8													4	4	3		7		9					3									64
9	10	5	Guy Mitchell	Columbia	*Heartaches by Number			1					2								9					4				1	3				6										2		60
10A	14	5	Brook Benton	Mercury	†So Many Ways			10			3	6			3	7			7	5					10			5					7														47
10B	8	5	Dinah Washington	Mercury	*Unforgettable			2			2													4				9	4	10	2								8								47
12	10	10	Sandy Nelson	Original	†Teen Beat		3			4				3												2	6		8					6														45
13A	6	6	Frank Sinatra	Capitol	*Talk to Me			4															7		6			4	5										10				2				39
13B	30	7	Paul Evans	Guaranteed	*Seven Little Girls	9		6				5				10										7		8			3		5								7					39
15	4	11	Paul Anka	ABC-Par	†Put Head on Shoulder		6	8			9			6							5					9	5							8								5					38
16	13	6	Johnny Mathis	Columbia	*Misty			6												8				8	5										7		2					9			6		37
17	22	4	Bobby Rydell	Cameo	*We Got Love											9		6												1	4	9											1				36
18	16	6	Ernie Fields	Rendezvous	*In the Mood			5			5		9														10	7					3						9							6	34
19		1	Revels	Norgolde	†Midnight Stroll												4												6														5		1	28
20	39	4	Bob Beckham	Decca	†Just As Much As Ever			5																										7						6			3	8	26
21A	15	4	Fred Darian	Victor	*And I Believed You		7			7				7																					2							7				25
21B	20	4	Kitty Kallen	Columbia	*If I Give My Heart to You			10							8							8	6							9					3		8										25
21C	19	2	Fats Domino	Imperial	†Be My Guest											6			3			9																	8		4					25
24A	32	2	Sammy Turner	Big Top	*Always			7										9	5				8																			2					24
24B		4	Jivin' Gene	Mercury	†Breakin' Up Is Hard to Do																	1										1								10						8	24
26	28	2	Connie Francis	MGM	*God Bless America													3												2					5												23
27		3	Johnny Wells	Astor	†Lonely Moon																														4		4	3									22
28A		1	Johnny & Hurricanes	Warwick	†Reveille Rock								6					4															2														21
28B	36	3	Drifters	Atlantic	†Dance With Me				3						10	8	2																														21
28C		2	Clovers	UA	†Love Potion No. 9							8					3															6				8												21
28D	35	8	Mormon Choir	Columbia	*Battle Hymn																10			7		3					9														5		21
28E		1	Toni Fisher	Signet	*The Big Hurt																								9																1		2	21
33	21	3	Jane Morgan	Kapp	*Happy Anniversary		5			7				5									7																								20
34		1	Lloyd Price	ABC-Par	†Come Into My Heart											1			9				5									10															19
35	23	3	Neil Sedaka	Victor	†Oh, Carol			7									6																	3							10						18
36		1	Drifters	Atlantic	†True Love, True Love	4													2																												16
37A	25	7	Kingston Trio	Capitol	†A Worried Man															6				10			8										5										15
37B		4	Bo Diddley	Checker	†Say Man																																			3				4			15
39A		1	Modernaires	Mercury	†Don't Dream																																1	7									14
39B		1	Jennie Smith	Columbia	*It's a Cryin' Shame																															6			2								14
39C		1	Sammy Turner	Big Top	†Symphony																																6			2							14
39D	17	5	Fireflies	Ribbon	†You Were Mine																											6								9	4						14
39E		1	Tommy Facenda	Atlantic	†High School, U.S.A																																					3			5	14
44	37	10	Frankie Avalon	Chancellor	†Just Ask Your Heart						2																																	7			13
45	24	6	Islanders	Mayflower	*Enchanted Sea						8																														8	7					10

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THANK YOU, PERRY

THE TREMENDOUS EXPOSURE THAT YOU SO GENEROUSLY GAVE ME THIS PAST SUMMER ON "PERRY PRESENTS", HAS RESULTED IN SRO BUSINESS IN CAFES THROUGHOUT THE COUNTRY.

TONY BENNETT

Dallas After Dark

By TONY ZOPPI

Tony Terrific At Empire Room

In the not-too-distant past we filled this space by lamenting the fact that America's supper clubs were facing a bleak future.

"Who," we asked, "will replace Sophie Tucker, Ted Lewis, Jimmy Durante, Maurice Chevalier and those other hardy perennials a decade from today?"

We got our answer at the Statler's Empire Room Friday night.

A dynamic little ex-GI, spawned in the big heart of New York City, can insure the future of the business for decades to come. One day he may do it single-handedly. For as long as there are people as gifted as Tony Bennett, Sophie, Ted and the others can be content in the knowledge the store is being left in capable hands.

Those oldtimers would have been proud of Tony Friday night. Not only did he set a new opening-night record while filling the 750-seat Empire Room to capacity, but he succeeded in holding the huge audience spellbound for over an hour.

DALLAS SUPPER CLUBS came of age on this exciting occasion. The beautifully lighted stage took on the glitter of State Fair Music Hall during the symphony season. The Wynn Warner Orchestra was augmented to include a string quartet, a jazz group and three additional brass. In all, there were 20 musicians backing Bennett.

The jazz group, headed by pianist-conductor Ralph Sharon, expertly handled the brunt of the accompaniment. Composed of Sharon, drummer Billy Exiner, bassist Don Payne and guitarist Billy Bean, it set the mood for Tony's most effective songs. Brass came blaring in on such bombastic specialties as "One For The Road" and "Takin' A Chance on Love," but for the most part Sharon's arrangements were tailored to the mood ballads Bennett does so deliciously.

TONY'S A POISED, responsive, tantalizing and uninhibited entertainer this time around. Sharon's arrangements blend beautifully with the headliner's unusual feel for lyrics and melody.

OPENING COPACABANA NOV. 19TH
FONTAINEBLEAU DEC. 26TH

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AFM Wins Hikes on Jingle Scoring In Pact With Networks, Packagers

Deemphasizing the Musicians Performance Trust Fund, the American Federation of Musicians has gained increased pay and other benefits for musicians employed in scoring broadcast jingles, in a new pact wrapped up with the networks and packagers last week. In addition to an increase of about 11% over the previous scale, the pact gives the musicians substantial reuse payments, amounting to one-third of their base pay after the first 26-week rerun cycle.

The employers also agreed to contribute 5% to a musicians' pension fund, computed against all earnings of recording musicians, including overtime scales. This 5% is a substitute for employer payments to the MPTF and represents the AFM leadership's effort to end the grievances by many working musicians against the fund, which allocated coin to unemployed tooters.

The new pact, which went into effect Monday (16), runs to Jan. 31, 1963.

Sliding pay scales in the contract start at $60 per session for a single instrumentalist, $33.50 each for two to four musicians and $30 per man for combos of five or more tooters. Each session is limited to three minutes of recording with no more than three jingles to be cut within any one session for a single sponsor. Reuse payments after the first 26 weeks will also be made to arrangers and copyists.

Advertising agencies which utilize the services of the producers and networks will be asked to okay the pact.

2-Way Alley

London, Nov. 17.

Current gimmick in the saloons around London's Tin Pan Alley is to buttonhole any member of Mills' Music staff and, innocently, inquire what song they are plugging at present.

The title's "What's Yours?" and the query's usually good for a snifter.

WB's 'Sneak Preview' In Nov. Keyed to Deejays

Warner Bros. Records' November album release is going out under the heading of "Sneak Preview." There are 11 LPs, in strereo and monaural, in the release.

Supporting the "Sneak Preview" theme is a national advertising and merchandising campaign calling for coverage of disk jockies on a national level with some 1,200 key deejays receiving a special 11-track demonstration sampler with prime selections taken from the releases.

Artists involved are the Mary Kaye Trio, Clint Walker, Chico Hamilton, Claude Gordon orch, Marty Paich, Eddie & Betty Cole, Irving Taylor, the Signatures, the Almanac Singers and the Keith Textor Singers, among others.

Manie Sacks

Continued from page 2

physicists to combat disease. Singer Eddie Fisher appeared as a representative of the showbiz stars who took part early this year in the tv spectacular, "Some of Manie's Friends" on NBC. In the midst of moving memorial speeches, Fisher spoke briefly of what he owed to Sacks.

"At any time," he said, "Manie would have done anything in the world for me."

Bulk of the funds of the Emanuel Sacks Foundation was the $200,000 raised by "Some of Manie's Friends." Of this, $150,000 has been granted to Einstein Center for research in Leukemia, the disease from which Manie Sacks died in February, 1958. Segal said that plans were under way to make the tv spectacular an annual fund raiser for the Foundation.

Among the many guests were Mr. and Mrs. Robert Sarnoff and his mother and several other RCA and NBC execs from New York, Philadelphia and Camden.

'JAZZ FOR MODERNS' TO CHI

Chicago, Nov. 17.

"Jazz for Moderns" package is set for Thanksgiving night (26) in the Opera House, with promoter Ed Sarkesian scaling the 3,600-seater to $4.75.

Layout includes Dave Brubeck and Chico Hamilton combos, Maynard Ferguson orch; Lambert, Hendricks & Ross vocal group, and chirper Chris Connor. Leonard Feather will emcee.

Ferrante & Teicher to UAR; Mel Blanc Joins Warner Roster; Other Signings

Arthur Ferrante & Lou Teicher, duo pianists, have been inked by United Artists Records. They formerly worked with Don Costa, UA's artists & repertoire chief, when the latter was in a similar role at the ABC-Paramount label. First disk for UA will be "Dream Concerto" backed with "Lovers Symphony."

Warner Bros.: Mel Blanc

Mel Blanc has joined the Warner label. Blanc, who created the voices for such characters as Bugs Bunny, Sylvester and Tweetie Pie for the Loonie Tunes and Merrie Melodies cartoons, will concentrate on novelty singles for the label but will also be available for album production. His first release, pegged for the Christmas market, will be a coupling of "I Keep Hearing Those Bells" and "Tweetie's Twistmas Twouble."

Al-Brite: Bobby Colt

Al-Brite Records, recently launched diskery, will start rolling with singer Bobby Colt. Label's first sides will be released right after Christmas. Firm is prexied by Joseph Neglia.

Adonis: Jean Martin

Jean Martin's first record album, "Please Be Gentle With Me," will be released on the Adonis label late this month. Musical director on the LP is Herb E. Miller.

Mercury: Hawkins-Sanders

Goldie Hawins and Wayne Sanders have been signed to make a piano album for Mercury. Duo plays tandem pianos at Goldie's, New York bistro.

Raynote: Cooley, Erickson

The new Raynote label will bow with actor-turned-disker Del Erickson. His initial waxing is a ballad titled "Time." Also tagged by the label is country & western singer Spade Cooley.

Golden Crest: Jon & Sondra Steele

Joh & Sondra Steele have joined Clark Galehouse's Golden Crest label. Their first LP has been tagged "His and Hers."

Mayflower: Randy Starr

Randy Starr has been added to the Mayflower lineup. His first release will be "Working On The Santa Fe" and "You're Growing Up."

Tabb: Steve Fallon

Tabb Records has signed 18-year-old Steve Fallon. He'll debut with "I Don't Have To Wish" and "Little Ol' You."

Coral: Danny Welton

Danny Welton, harmonica player who formerly recorded with Les Baxter's orch, has joined the Coral Records roster. His first single couples "Bewitched" and "Manhattan Sunrise."

Louis Armstrong & All-Stars booked for a concert at the Municipal Auditorium, San Antonio, Dec. 13.

Lambs' Pleasant 'Roast' In Honor of Jack Mills

Jack Mills, on the occasion of his 50th anni in the music publishing business and 40 as the head of his firm, was honored with one of the better galas by the Lambs Club last Saturday (14). It was a night that recalled a lot of musical history, and a night in which the oldtimers and the newcomers could unite in paying tribute to one of the stalwarts in the field.

The Lambs presented their own version of Mills' career with a show produced under the aegis of the entertainment chairman Mickey Alpert. It was only one of the facets of a singularly entertaining evening.

Some of the tops in the music profession were on hand to add their presence and voice to the occasion. Otto Harbach, a dean of show biz, a distinguished librettist and a former president of the American Society of Composers, Authors & Publishers, lead the delegation of non-lambs into the fold. Among them were Irving Caesar and telegrams from well-wishers added to the tributes.

The show was narrated by Walter Kiernan who, in a wry manner, put comic emphasis in tracing Mills' career from a songwriter in Philadelphia to his present eminence. Of especial interest was a sketch showing Mills (played by Maurice Gosfield) struck down by a truck. When asked to give his version, Mills said, "I never give statements." The tradesters yocked at this one. However, the entire sketch, enacted against a Russell Patterson-designed backdrop, played especially well, was funny in a polite way. An excellent cast contributed specialties including Bert Wheeler, Red Buttons, Jack Carter, all of whom did excellently. Russ Brown provided a nostalgic touch with his early vaude recollections. *Jose.*

Garner $7,846, Seattle

Seattle, Nov. 17.

Erroll Garner appeared in concert here under the sponsorship of the Seattle Symphony Orchestra last week (11) and grossed a hefty $7,846.

The jazz pianist wound up his western dates in Denver, Sunday (15). On Dec. 4, he plays the Municipal Auditorium, Springfield, Mass., and follows the next night at the Mosque Theatre, Newark. He'll resume his concert activities Jan. 29 at Boston's Symphony Hall.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Louisville—(Shakleton's)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Jenkins Music)	Hollywood—(Wallich's Music City)	San Francisco—(Sherman Clay)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**JOHNNY MATHIS** (Columbia) **Heavenly** (CL 1351)	3	2	5	1	2	1	2	3	1	1	2	3	1	7	110
2	5	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)	..	5	2	4	4	..	..	1	..	6	1	2	4	1	80
3	2	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	..	3	4	6	..	2	1	4	2	3	4	..	..	10	71
4	4	**MORMON TABERNACLE CHOIR** (Col.) **The Lord's Prayer** (ML 5386)	2	..	6	7	1	..	3	..	7	5	3	7	..	2	67
5	3	**SHELLEY BERMAN** (Verve) **Inside Shelly Berman** (MGV 15001)	..	1	..	8	8	4	..	2	4	10	6	4	..	6	57
6	6	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	4	..	..	5	3	5	..	7	..	9	..	..	7	..	37
7	7	**HARRY BELAFONTE** (Victor) **At Carnegie Hall** (LOC 6006)	5	..	..	2	9	7	..	..	..	..	..	..	3	5	35
8	8	**SOUTH PACIFIC** (Victor) **Sountrack** (LOC 1032)	6	4	..	..	7	..	..	6	..	..	5	8	..	..	30
9	11	**ROGER WILLIAMS** (Kapp) **With These Hands** (KL 1147)	8	..	7	9	..	3	..	..	..	..	..	..	..	4	24
10	9	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	1	8	..	..	..	..	..	..	..	2	..	..	..	..	22
11	16	**SHELLEY BERMAN** (Verve) **Outside Shelley Berman** (MGV 15007)	..	10	..	..	..	..	..	..	..	..	..	5	6	3	20
12	10	**PORGY & BESS** (Columbia) **Columbia** (CL 5410)	7	6	..	..	..	..	..	9	6	..	..	..	..	..	16
13	19	**DAVID SEVILLE** (Liberty) **Let's Sing With Chipmunks** (LRP 3132)	..	..	..	..	..	9	10	..	..	..	..	..	2	9	14
14	13	**BOBBY DARIN** (Atco) **That's All** (Atco 404)	..	..	8	..	..	6	..	..	..	..	9	..	..	8	13
15	..	**TAKE ME ALONG** (Victor) **Original Cast** (LOC 1050)	..	..	1	..	..	..	..	..	..	..	..	..	..	..	10
16A	12	**MITCH MILLER** (Columbia) **Party Sing With Mitch** (CL 1331)	10	..	..	..	..	..	..	..	..	4	..	..	..	..	8
16B	20	**ASSORTED ARTISTS** (Victor) **60 Years of American Music** (LM 6074)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
16C	15	**MARIO LANZA** (Victor) **For the First Time** (LM 2338)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
19A	23	**FIVE PENNIES** (Dot) **Soundtrack** (DLP 9500)	..	..	9	..	..	..	..	..	..	..	7	..	..	..	6
19B	18	**MARTY ROBBINS** (Columbia) **Gunfighter Ballads** (CL 1349)	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6
21A	22	**NINA SIMONE** (Bethlehem) **Nine Simone** (BCP 6028)	..	7	..	..	..	10	..	..	..	..	..	..	..	..	5
21B	20	**RAY CONNIFF** (Columbia) **Meets Butterfield** (CL 1346)	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5
23	..	**GIGI** (MGM) **Soundtrack** (E 3641)	..	9	..	..	..	..	..	..	9	..	..	..	..	..	4
24A	..	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)	..	..	..	..	..	..	..	..	..	..	..	10	9	..	3
24B	..	**KINGSTON TRIO** (Capitol) **The Hungry I** (T 1107)	..	..	..	..	..	..	..	8	..	..	..	..	..	..	3

ELVIS' GOLD RECORDS—Volume 2

With 50,000,000 record sales to his credit, Elvis Presley is all-time champ at the cash register. Now here comes another great Presley *album,* a best-of-Elvis collection that promises to be a jumbo money-magnet for every dealer in the country. 50,000,000 Elvis fans can't be wrong. Sell your share of "Elvis' Gold Records, Vol. 2." Order now!

RCA VICTOR
RADIO CORPORATION OF AMERICA

NEW ELVIS 45 EP ALBUMS!

"A TOUCH OF GOLD, VOL. I," EPA-5088: **Hard Headed Woman, Good Rockin' Tonight, Don't, I Beg of You.**

"A TOUCH OF GOLD, VOL. II," EPA-5101: **Wear My Ring Around Your Neck, Treat Me Nice, One Night, That's All Right.**

"CHRISTMAS WITH ELVIS," EPA-4340: **Oh Little Town of Bethlehem, Silent Night, White Christmas, Here Comes Santa Claus.**

On The Upbeat

New York

Chris Connor helps launch the 1960 March of Dimes campaign in January with a five-minute public service radio show which will feature the title song of her new Atlantic album, "Witchcraft" . . . **The Jazztet**, a newly organized jazz group which features co-leaders **Art Farmer** and **Benny Golsen** on trumpet and tenor sax, respectively, debuts at the Five Spot tonight (Wed.) . . . Also featured will be trombonist **Curtis Fuller**, bassists **Addison Farmer**, drummer **Dave Bailey** and pianist **McCoy Tayner** . . . **Dukes of Dixieland** begin an eight-week run at New Frontier, Las Vegas, tomorrow (Thurs.) . . . **Johnny Puleo's** Harmonica Gang go into Holiday House, Monroesville, Pa., Nov. 30.

Terry McEwan, who just arrived from England to take over as manager of classical promotion for London Records, was feted at a cocktailery Sunday (15) by **Regina Resnick**, Metop mezzo-soprano . . . **Mickey Callan** on a deejay tour of the midwest to promote his first Colpix disk . . . **Mitzi Mason** begins a two-week engagement at El Rancho Vegas, Las Vegas, tonight (Wed.) . . . **Johnny Cash** playing one-nighters in Corpus Christi and Austin, Tex., Nov. 20-21 . . . **Morty & Sandia Wax** (he's the disk promoter) named their boy **David** . . . Pianists **Sula Levitch** and **Ruth Winchell** and violinist **Yoko Matsuo** continue at Sulgrave Hotel . . . **Anita O'Day** returned to Village Vanguard last night (Tues.).

Kaye Ballard's next album for United Artists Records will be "The Songs They Left Out," a collection of standards that were deleted from the original show . . . Tele-Records Service's **Charlie Ros** set up an animated strip by the **Bunin Puppetts** to plug Big Top Records' "Nuttin' For Xmas" . . . **Benny Goodman** guests on **Perry Como's** NBC-TV show tonight (Wed.) . . . **Nina Simone** into Chicago's Blue Note Dec. 2 for two weeks . . . **Barkas & Shalit** resigned as public relations counsel for deejay **Dick Clark** effective Nov. 30. One p.r. man refused a bid for the job . . . January issue of Saga mag has a profile of **Eli Oberstein** by **Al Govoni** . . . **Four Lads** playing the weekend (20-22) at Town Casino, Buffalo . . . **Clyde McPhatter** set for a week at Washington's Howard Theatre beginning Friday (20) . . . **Red Prysock** orch opens at El Rancho, Chester, Pa., tonight (Wed.) . . . **Carmen Canavo Quintet** at Hi Hat Club, Pittsburgh, until Nov. 23 . . . **Rusty Bryant Organ Trio** at New York's Playhouse for the next two weeks.

Hollywood

The Rainbeaus, a new vocal group comprised of ex-marines, has been pacted by Richard Bock's World Pacific label . . . **Blake Edwards**, creator-producer-director of the "Mr. Lucky" vidpix series, is writing the liner notes for RCA's album score of the show which **Hank Mancini**, a la "Peter Gunn," orchestrated . . . Columbia Records talking to **Frankie Laine** about another "Foreign Affair" type album. Diskery also wants the singer to cut a live performance LP during his next Dunes stand in Las Vegas . . . **Louis Prima** is supervising **Dodie Stevens'** first Dot album session . . . **Theodore Bikel** will break away from the folk field to cut an album of Broadway showtunes for Elektra . . . **Clint "Cheyenne" Walker** dove into shellac with an "Inspiration" album for Warners . . . **Mort Sahl** is cutting a new comedy-spoken album for Verve during his current Crescendo engagement.

London

Jeff Kruger books **Tina Robin** into the Astor and Colony next February . . . **Johnny Dankworth** writing a musical to star wife **Cleo Laine** . . . **Leslie Osborne** rejoins Keith Prowse Music after seven years as exploitation topper for Ascherberg's . . . Australian singer **Frank Ifield** appears in BBC's radio show "London Lights" Nov. 25, did a "Ted Ray Show" on tv Saturday (14) . . . **Donald Peers**, currently aiming for a comeback has his first EMI disk release in five years with "Roses from Venice" on the Columbia label . . . Grade office inks the **Crosby Bros.** for a tour and tv appearance early next year . . . **Lionel Hampton** being paged for a British tour, with **Tony Crombie** doing the reciprocal bit in the U. S. . . . **Tony Kinsey**, drummer, and **Bill Le Sage**, vibes, have done the music for "The Lily-White Boys," skedded for the Royal Court Theatre in January.

Philadelphia

Ralph Marterie plays Sunnybrook Nov. 28 . . . Horizon Productions (**William Gruman & Jack Oppenheim**) has booked **Carlos Montoya** into Town Hall, Dec. 12; **Louis Armstrong** into Academy of Music, Feb. 21, and **Theodore Bikel** into Town Hall, May 15 . . . **Leonard Feather** emcees "Jazz for Moderns" at Academy of Music Nov. 29. Event sponsored by B'nai B'rith includes **Dave Brubeck, Lambert-Hendricks-Ross, Chris Connor, Chico Hamilton** and **Maynard Ferguson** orch . . . Hamilton's quintet features **Nathan Gershman**, local cellist and Curtis Institute grad, formerly with Cleveland Symphony . . . **Pearl Bailey** has recorded a new tune by Havertown housewife **Vicki Silver**, who cleffed "Learnin' the Blues" some years back . . . **Sandy Stewart** flying to England Nov. 21 to guest on the **Dave King** telecast in London . . . **Danny & The Juniors** current at Celebrity Room . . . **Eddie Jackson** here plugging his new LP . . . **The Dynatones** at Roxy's Nov. 20.

San Francisco

Georgia Gibbs, unhappy with her Fairmont engagement, bailed out three days early, headed back to New York. **Freddy Martin's** orch moved in, subbing for vacationing **Ernie Heckscher** orch . . . **Marian McPartland** opens with her trio at Blackhawk Dec. 1, Cal Tjader returns Dec. 29 and stays until Feb. 15, when **Modern Jazz Quartet** is booked . . . **Della Reese** goes into George Andres' Fack's II Nov. 27.

Dick Clark's

Continued from page 1

the spotlight on the tv rigging scandals. Marvin Josephson, Clark's manager, said there was nothing secretive about Clark's outside activities, but the decision to divest was made to conform with ABC-TV's new policy which bans anyone on the network from engaging in the recording or publishing business.

Mammarella Quits Air

Anthony Mammarella, producer of the Clark shows originating from WFIL-TV in Philadelphia and Clark's partner in the various enterprises, decided to quit the broadcast business to maintain his ownership in the music companies. Mammarella had been with WFIL-TV for the past eight years and produced the original "Bandstand" show with Bob Horn, the Philly jockey who became enmeshed in a morals case. Mammarella stated that his "financial status" was the best answer to any queries about the legitimacy of his activities and offered to let any official body examine his books.

The "Bandstand" show on ABC-TV became the most powerful show for new disk artists shortly after Clark took over. This power apparently cued the move by Clark and his associates into corollary music activities. Clark has since been upped in the ABC-TV programming scheme with additional segments, including the "World of Talent" and "Dick Clark Show" stanzas. "World of Talent" program on Sunday night, newest of the Clark shows, is currently in rating trouble.

WNEW Powwow On 'Payola'

Continued from page 60

lishing firms and who, because of the fact they own the publishing firm, will play certain music performed by certain records when the tune originates from the publishing firm? Are there disk jockeys on radio or in tv who do shows where name record artists appear? . . . Are there disk jockeys in that category who take kickbacks from the performers? Are there disk jockeys who own a percentage of a certain performer? If there are, is this payola? Is this illegal either morally or legally?"

But Williams spotlighted these issues five minutes before the final bell and there was little time, and even less inclination, to bat these hot potatoes around. The panelists, for the most part, stayed within the safe borders of generalities, cliches, lack of personal experience, denials, etc. The fact that payola existed was conceded by virtually all of the panelists, but the basics of who, what, when, where and how much were given a wide detour.

Pete Myers stated that he "had been approached, but I have always turned it down because—maybe I am afraid of being caught." "Who approached you?" asked Miss Baer. Myers: "Well, I refuse to answer on the basis of the Fifth Amendment (a joke). Actually, I haven't been seriously approached because in the 10 years that I've been in the record business, I think I have established a reputation of some integrity."

Miss Baer flatly stated that she had been approached with a bribe for a good review. Identity of the bribe-giver was not disclosed. Williams said he had been approached with a color tv set to "lay on" a certain record, but he turned it down. Finch said he had never been offered money and "I feel really hurt." Williams, however, told the story of another jockey on another station who would line up all the songpluggers to pick up his check Monday through Friday for breakfast, lunch and supper. That, it was agreed, was going too far in the way of small favors from publishers and diskers.

The management reps of WNEW accented that payola was impossible on WNEW because (1) of the stature of the jockeys and (2) the type of balanced music programming on the station. *Herm.*

BMI's Big '59

Continued from page 1

the right to license a tune through BMI where at least one writer was not a member of ASCAP. Miss Grever joined ASCAP in 1935, a few years after the song was written. Adams, who wrote the lyric to the Grever tune in 1934, originally wrote it as "What a Diff'rence a Day Made." The uptempo of modern-day music biz tastes cued the change from "made" to "makes."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 15 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano)	Chicago—(Little Al's)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	Hollywood—(Wallichs' Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**BOBBY DARIN** (Atco) **Mack the Knife**	3	1	1	1	..	3	1	2	6	5	4	1	6	4	1	115
2	3	**DELLA REESE** (Victor) **Don't You Know**	2	3	2	6	2	2	..	..	2	3	..	2	1	1	2	104
3	2	**FLEETWOODS** (Dolton) **Mr. Blue**	1	4	8	..	..	1	2	1	4	1	..	3	4	..	10	82
4	4	**PAUL ANKA** (ABC-Par) **Put Your Head On My Shoulder**	4	2	4	8	..	5	..	..	7	9	9	..	..	3	..	48
5	10	**ANDY WILLIAMS** (Cadence) **Lonely Street**	6	8	3	7	..	6	..	4	..	..	..	..	..	..	..	32
6	5	**WINK MARTINDALE** (Dot) **Deck of Cards**	5	7	..	10	..	4	..	..	..	..	1	..	..	..	..	28
7	19	**DINAH WASHINGTON** (Mercury) **Unforgettable**	8	..	9	2	..	8	..	..	8	..	..	..	..	5	..	26
8	17	**JOHNNY MATHIS** (Columbia) **Misty**	..	9	..	4	..	10	..	..	..	..	..	..	2	..	7	23
9A	6	**NEIL SEDAKA** (Victor) **Oh Carol**	..	..	..	..	9	..	..	..	..	2	3	..	..	..	..	19
9B	9	**CLOVERS** (UA) **Love Potion No. 9**	..	..	..	..	4	..	..	..	..	6	7	..	8	..	..	19
9C	16	**MARTY ROBBINS** (Columbia) **El Paso**	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	19
12	13	**ERNIE FIELDS** (Rendezvous) **In the Mood**	..	..	..	..	10	..	..	..	..	..	2	..	..	..	4	17
13A	..	**MORMON TABERNACLE CHOIR** (Col) **Battle Hymn of the Republic**	..	..	..	3	..	..	..	..	5	..	..	..	..	..	..	14
13B	24	**ROCK-A-TEENS** (Roulette) **Woo-Hoo**	..	..	..	..	..	..	..	..	..	8	6	5	..	..	..	14
13C	..	**TONI FISHER** (Signet) **The Big Hurt**	..	..	..	..	..	..	9	..	..	..	..	..	7	..	3	14
16A	..	**SAMMY TURNER** (Big Top) **Always**	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	12
16B	..	**FRANKIE AVALON** (Chanchellor) **Just Ask Your Heart**	..	..	..	9	..	..	..	5	..	..	..	7	..	..	..	12
16C	8	**SANDY NELSON** (Original) **Teen Beat**	..	..	..	..	..	7	..	9	9	7	..	..	..	..	..	12
16D	23	**REVELS** (Norgolde) **Midnight Stroll**	..	..	..	..	5	..	..	..	..	..	5	..	..	..	..	12
20A	15	**GUY MITCHELL** (Columbia) **Heartaches by the Number**	9	10	..	..	..	..	..	..	..	..	..	9	..	..	6	10
20B	..	**PAUL EVANS** (Guaranteed) **7 Little Girls in the Back Seat**	7	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10
20C	17	**BOBBY RYDELL** (Cameo) **We Got Love**	..	..	..	..	8	..	..	..	..	4	..	..	..	..	..	10
20D	..	**FIREFLIES** (Ribbon) **You Were Mine**	..	..	..	..	..	..	..	8	..	10	..	..	5	..	..	10
20E	22	**COASTERS** (Atco) **Poison Ivy**	..	..	..	..	..	..	..	..	..	..	..	4	..	8	..	10
25	21	**BO DIDDLEY** (Checker) **Say Man**	..	..	..	..	..	..	..	..	..	..	..	6	10	..	9	8

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In recognition of the great national popularity attained by these Country and Western Song Hits

ALL OVER AGAIN
AM I THAT EASY TO FORGET
BATTLE OF NEW ORLEANS
BIG MIDNIGHT SPECIAL
BILLY BAYOU
BLACK LAND FARMER
COME WALK WITH ME
COUNTRY GIRL
COUNTRY MUSIC IS HERE TO STAY
DARK HOLLOW
DON'T TAKE YOUR GUNS TO TOWN
DON'T TELL ME YOUR TROUBLES
GIVE MYSELF A PARTY
GOTTA TRAVEL ON
GRIN AND BEAR IT
HEARTACHES BY THE NUMBER
HOME
I AIN'T NEVER
I'M IN LOVE AGAIN
I GOT STRIPES
JIMMY BROWN, THE NEWSBOY
LIFE TO GO
THE LONG BLACK VEIL
LUTHER PLAYED THE BOOGIE
MOMMY FOR A DAY
MY BABY'S GONE
OLD MOON
PARTNERS
PICK ME UP ON YOUR WAY DOWN
POOR OLD HEARTSICK ME
SET HIM FREE
SOMEBODY'S BACK IN TOWN
TEN THOUSAND DRUMS
TENNESSEE STUD
THAT'S WHAT IT'S LIKE TO BE LONESOME
A THOUSAND MILES AGO
'TIL I KISSED YOU
TREASURE OF LOVE
WATERLOO
WHAT DO I CARE
WHEN IT'S SPRINGTIME IN ALASKA
WHICH ONE IS TO BLAME
WHITE LIGHTNIN'
WHO CARES FOR ME
WHO SHOT SAM
YOU'RE MAKING A FOOL OUT OF ME

BROADCAST MUSIC, INC. • 589 Fifth Avenue, New York 17, N.Y.

Upbeat of TV 'Backgrounds'

Continued from page 59

giving fractional credits for background usages to new material.

It's figured that with the spread of the dramatic film shows on television, the performance payoff to background writers from both BMI and ASCAP will hit around $1,000,000 next year.

The background writers, incidentally, must be trained musicians capable of writing, arranging and extracting scores for the finished performance. They are generally paid by the tv producers on a per-minute-of-music basis, a typical fee being $100 for each minute of background music.

Virtually all of the leading tv production companies now have publishing affiliates to handle the background music. Not only does this permit them to collect performance money from both ASCAP and BMI, but it gives them absolute control of the music for rerun and foreign deals. Also it prevents the music from getting stale through use on competitive shows.

Every leading video film producer is already in the music publishing business or is planning to get into it shortly. Columbia Pictures' Screen Gems, for example, is now wrapping up its deal for the purchase of Broadcast Music, a firm owned and operated directly by BMI. The parent film company also has an ASCAP subsid, Columbia Pictures Music. Warner Bros., a big factor in tv films, has the largest publishing company of all in the Music Publishers Holding Corp. combine.

Music Corp. of America, also a prominent tv film maker, has an ASCAP firm, Alaska Music, and will likely get its BMI subsid underway shortly. Desilu Productions and United Artists TV also have publishing wings, while Dick Powell's Four Star company is planning to supplement its ASCAP firm with a BMI subsid.

The basic source of background scores is still the various canned music libraries. However, the added values derived from original music, such as the click Henry Mancini score for "Peter Gunn," has sparked an increasing number of tv producers to follow suit. In addition, the Musicians Guild of America, in its deal with the major film producers in Hollywood, provided for the use of live music on one out of every 13 episodes.

The anticipated moveover of the half dozen background writers from ASCAP to BMI has been facilitated by the ASCAP 1950 consent decree. Any member can withdraw from ASCAP by giving three months notice before the end of any calendar year.

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Coast ASCAPers

Continued from page 59

Government and that it's a false claim on the part of the ASCAP administration. A little ruckus came about when Fox asked the body if they had any questions, but Adams immediately intervened and said, "Mr. Fox, you're not here to answer questions from the podium." This cued applause. So Fox took it on his own to ask and answer questions he felt were in the minds of the membership. Result: an angry ASCAPer stood up and shouted he had enough of that.

4 Hours, Hot & Cold

The meeting continued on this hot and cold level for four hours, during which time a good share of the rank and file sounded off. Among them—Leon Pober. "Pubberies like Warners and MGM are monopolizing the field. Why?" Wolfie Gilbert, west coast co-chairman: "Let's stay preserved and settle our disagreements in the family." Gilbert also read a letter from a disabled member asking for the preservation of the society. Enter Mack David: "I know what I want to say but don't know how to say it." He said that Adams was the best prexy ASCAP ever had and that once the consent decree was passed he (Adams) would work out the problems disturbing the dissidents.

Max Herman, veepee of Local 47, AFM, got into the act by reminding that he, too, is a small publisher and two years ago the American Federation of Musicians went through a civil war to the tune of $500,000 to lawyers and a split union.

Metro producer Arthur Freed came on to say he had a prepared speech because he works from a script. The veteran filmaker urged the body to favor the consent order and reminded that all inequities would be resolved in time.

Eddie Shaw: "I want to know why both sides can't get together prior to turning our vote count over to Judge Ryan for a ruling." Jimmy Johnson: "Vote no." . . . Walter Gross: "There's dirt under the rug. I'm not being credited properly for plays of my music. Let's get a better system for poling our plays. If it costs more, cut out the big parties."

And so it went until 12.30 a.m.

White-Negro AFM Locals

Continued from page 60

Mr. Browne made the required deposit on initiation fee, filled out his application, subsequently gave evidence of competence and was issued a membership card . . . this incident occurred approximately one week before Mr. Kennedy was first contacted by Mr. Williams . . . Mr. Browne was not 'hastily' admitted, nor was his admission in any matter a result of 'pressure'. . ."

What Local 6's letter does not say is that Williams, who had just been appointed head of the attorney general's civil rights section, first wrote Local 6 in September, requesting copies of the local's constitution, bylaws, etc. He wrote Local 669 for the same data and got all he asked. He received no answer from Local 6.

First Negro Admitted

It was because he received no answer from Local 6 that he subsequently phoned Kennedy and asked for an in-person appointment—between the time of Williams' first, unanswered, letter and the time he phoned for an appointment Browne, a Berkeley, Cal., guitarist-folksinger had been admitted to Local 6 membership. He is the first Negro to be admitted to Local 6 membership since Local 669 was chartered in 1945. Prior to that date, Local 669 had been a non-voting "subsidiary" of Local 6.

Local 6 also told the attorney general:

"Ours is a law-abiding organization and it is our desire to conform to whatever the law requires of us. The matter in hand is at once delicate and complex, and we . . . rightfully expect that an attitude of cooperation, tact and objectivity would be employed by your office in helping us fulfill our responsibilities under the law.

"In the absence of such attitude, this union and its members have suffered grievous and irreparable damage, and the possibility of an orderly and amicable resolution of the problem has not been enhanced.

"What is required here is to quiet further the dying embers of prejudice, not fan them again into flame."

Democratic politicians in California—including the Gevernor's office—are well aware of the situation and are caught in something of a dilemma:

(1) *They don't want to alienate labor's officialdom, which helped put them in power.*

(2) *They also don't want to alienate this pivotal state's large Negro vote, which is heavily Democratic and which could be a key to carrying California for the Democrats in next year's Presidential election.*

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Roosevelt Raps

Continued from page 59

Government to seek to reopen their negotiations in order to enable themselves to present a more equitable and acceptable decree to the court. Any threat of a lawsuit appears to be an attempt to intimidate."

Adams, in his letter to ASCAP members, quoted remarks made by Federal Judge Sylvester J. Ryan at recent hearings on the decree. Judge Ryan stated that if he disapproved of the decree, the consequences might be a trial which "perhaps may result in an order of dissolution."

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THE NIGHT HAS A THOUSAND EYES
Sung by
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Tony Bennett

Continued from page 59

nett has discovered that they have a wide area of musical taste that isn't particularly centered on rock 'n' roll. He points to the current hits by the Mormon Tabernacle Choir and Nina Simone as a case in point, and that when he's performing for the teeners they request such class tunes as Harold Arlen's "Sleeping Bee" from the legituner "House of Flowers."

On Bennett's agenda, in addition to the "Coke parties," are a date on Steve Allen's NBC-TV show some time in January and a trek to Europe where he'll film a tv pilot.

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NEW FRESH-AIR FAMILY TIME

CNE Eyes Scrapping of Vaude Format For Icer; Toronto City's 50% Stake

Toronto, Nov. 17.

Roy Rogers, here for the Winter Horse Show, confirmed that he was approached by the Canadian National Exhibition to head its 1960 grandstand show but claimed he would "have to have a good offer" because he is considering skipping the summer circuit next year.

Meanwhile, the CNE is faced with a financially sagging grandstand show based, it was claimed, on the steadily deteriorating draw of American headliners, with forthcoming presentation discarding the present vaudeville format and replacing it with, probably an ice show.

CNE directorate will call an immediate executive meeting to consider a motion to be made to give the city council a 50-50 membership in the running of the exposition with Toronto taxpayers owning the CNE and footing the bills.

Survey of the 75c admission to grounds will also be discussed with an eye to reducing it inasmuch as some people attend only the grandstand show and not the exhibits.

Harry Price, CNE president, plans to call immediately for a "whole new format' on the premise that he does not know the public's desires but that this survey may be the determining factor. Price also said the midway prices should be reviewed, these causing family complaints.

N.O. BEVERLY CLUB TO REOPEN, SANS GAMBLING

New Orleans, Nov. 17.

The Beverly Club here, one of the objects of scrutiny by the old Kefauver investigating committee in the U. S. Senate, is reentering the arena. As a non-gambling night club, it will feature a production put together by Ron Fletcher, vet assembler in the after-dark field, and resume operations during Christmas Week—probably Dec. 26.

Fletcher's layout will include an eight-girl line, dance team, male singer, and a name. Edie Adams or Gisele MacKenzie may open.

The Beverly's golden days were reached during the regime of Frank Costello, the convicted gambler upon whom a murder was attempted in New York a couple of years ago in a case that is still alive on the police books. It had never been denied that the Beverly was a Costello operation—the dominant b.o. stemming from the dice (etc.) tables, in the days when New Orleans was an "open town."

"Dandy" Phil Kastel, in the pre- and postwar era Costello's lieutenant, is back at the helm as the spot's operator. Kastel followed Costello on the stand when Sen. Estes Kefauver, with the late Rudolph Halley as chief counsel, was "giving hell" to corrupt elements, including show biz components thereof.

Friars' Dinner to Dinah Cues Troupers' Switch

The Troupers, femme counterpart of the Friars Club in New York, has been forced to change the date of its annual dinner and show, which had been contracted for the Latin Quarter May 1. The Friars is also staging its annual dinner at the Hotel Waldorf-Astoria, N.Y., with Dinah Shore as guest of honor, that evening. The Troupers will get another date.

The Troupers, meanwhile, held a cocktail party at the Waldorf for benefit of its charity fund. Name performers throughout the country contributed articles for auctioning off. Tony Bennett contributed a gold cigaret case, a pair of earrings came from Gloria Swanson; Tony Perkins and Roberta Sherwood sent sweaters; and Leopold Stokowski gave a cigaret holder.

Vet Vaude

Benny Meroff

discusses

Gimmicks — Surefire Way for Top Audience Identification

* * *

one of the many Editorial Features in the upcoming

54th Anniversary Number

of

VARIETY

Hub Nitery Bills A Secret in Strike

Boston, Nov. 17.

Boston niteries, caught in a news blackout as six newspapers suspended publication in the printers' strike, finished a week on Saturday (14) without being able to advertise their shows. The strike settlement came Friday (13) night—too late to affect the week's biz. Only two a.m. papers, Herald and Globe, printed Saturday; p.m. editions were canceled.

The strike, called on Nov. 5, lasted eight days. Caught in the news blackout were the Four Aces who opened at Blinstrub's Nov. 9 and closed Sunday (15); new show, "Salute to Jerome Kern," which opened at the Statler Hilton Terrace Room Thursday (12) with the six Show Toppers; Buddy Thomas' "Talk of the Town" revue at the Bradford Roof; Marion Powers, comedienne, who opened new show at Steuben's Thursday; Gateway Singers and Mark Murphy, who opened at George Wein's Storyville on Monday, Nov. 9.

LA. TRIBUNAL ORDERS TRIAL ON 'CAT GIRL'

New Orleans, Nov. 17.

The Louisiana Supreme Court has directed Lily Christine, the "Cat Girl," to stand trial on a charge of obscenity by performing a lewd and indecent dance in a French Quarter night spot.

The high court, in a 5 to 2 decision Friday (13), reversed a decree by Judge J. Bernard Cocke in criminal district court who said the "burden is upon the state to prove, beyond a reasonable doubt, every essential element constituting the offense charged."

District Atty. Richard A. Dowling said no action would be taken in the case until the high court decree becomes final. Counsel for the dancer have 14 days to apply for a rehearing.

The dancer was arrested by John J. Grosch Sr., special investigator for the district attorney, who also arrested the emcee and manager of the 500 Club, charging them with permitting her to perform the dance.

Grosch said there are pending approximately 30 other similar cases involving Bourbon St. entertainers.

New Chi Intimery

Chicago, Nov. 10.

Newest intime showcase here, the 100-seat Chesterfield, kicks off Dec. 3 with thrush Jeri Sothern and comic Joey Carter marqueed. Owner Peter Murtos is near to pacting Buddy Rich, Bobby Short, and the Signatures for followup.

Plush eating spot plans a $4 minimum. Site formerly was a delicatessen operated by the family of ex-fighter Barney Ross.

DISNEYLAND, IT STARTED SUMPIN'

Togetherness is big business. The family outing, which went into limbo for a while because of video, is bouncing back, and kiddie parks as well as huge outdoor enterprises are counting upon trade from the entire family to create an era of prosperity in the huge operations. The model is Disneyland on the Coast, which is being emulated in the east with the construction of Freedomland, a 205-acre development now being built in the Pelham Bay Park section of the Bronx, aimed at a June, 1960, opening.

The operators are counting on an annual attendance of 6,000,000, and with an average expenditure of $3.25 per person for a basic total of $19,500,000. There will be other revenues accruing to Freedomland, via rentals.

According to C. V. Wood Jr., in charge of the development, most of the money that will be spent on food and drink in the concessions will accrue entirely to the Freedomland management He said the rental fees are so high that it will be impossible for the firm to break even. These concessionaires, he said, comprise nationally known firms that will be using this space purely for advertising and goodwill purposes and expect to come out with a sizable deficit at the end of the year.

$39,000,000 & No Carousel

The 205-acre development will cost around $39,000,000 and will have 27 rides which will be from 10c to 50c. There will be about 80 advertisers on the grounds, each with his own concession, including

(Continued on page 73)

'Cisco' Renaldo's Merci To Judge (et al.) as Suit Is Dismissed: Autographs

Cleveland, Nov. 17.

Duncan Renaldo, tv's Cisco Kid, packed a monstrous sixshooter into Common Pleas Court here and was cleared completely in a $50,000 suit against him. Judge J. J. P. Corrigan dismissed the suit and suggested that it never should have been filed in the first place.

The action was brought against the tv actor last May by John Tipton, who purported to be the head of Neil Personnel Inc., which had contracted for the western star to appear at a county fair. Renaldo's lawyers, Max D. Gustin and Stephen J. Knerly, offered evidence that Cisco had performed as per contract, and that Tipton was not the head of the agency anyway.

After the judge tossed out the petition, which he termed a "nuisance suit," he handed Cisco Kid a photo of the star, which Renaldo gladly signed. The trial spectators, old and young, then pressed forward and Renaldo obliged them by autographing a couple of hundred photos of himself which he "happened" to have along.

That public relations chore over, the black-suited (with gold embroidery) cowpoke strode from the courtroom, drove to the airport, and returned to the wild West (Malibu, Calif.).

Dick Jones, 'Old Enemy' of Bright, Backed by Philly in Rap of AGVA For 'Attempted Steal' of Branch

By JERRY GAGHAN

Philadelphia, Nov. 17.

Dick Jones was assured the unanimous support of the Philadelphia membership of the American Guild of Variety Artists after a stormy emergency meeting at the Coronet here attended by some 50 cardholders in the union last week (12).

The local branch's rank-and-file backed Jones' latest broadside against AGVA's national leadership despite a 45-minute plea by Joe Campo, former Philly performer now 2d vicepresident of the national organization.

Jackie Bright, national administrative secretary, and Harold Berg, national counsel, passed a ruling at the Oct. 8 meeting in New York, Jones declared, which authorized them "to steal the Philadelphia branch." "This ruling," he told the meeting, "completely destroys your rights as members under the constitution of AGVA and deprives you of elected representation."

Jones is chairman of the executive committee of the Philadelphia branch and recently asked for the dismissal of clerk-typist working in the local AGVA office and sought to remove the union's local rep, Joe Hough, who has since resigned. Phil Rendone, a troubleshooter for the national organization, is now managing the Philadelphia branch.

Philly as N. Y. Suburb

"The request to the national board was delivered in person," Jones said, "and accepted as read. The national board took all authority and duties away from the executive committee." According to Jones' complaint, Bright and the national board are contemplating

(Continued on page 72)

Comedian

Peter Lind Hayes

harks back to the halcyon days of al fresco comedics (with accent on audience stooges) in an amusing piece titled

I Remember Murder

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

Judy Cleared, Paid On Flamingo Exit

Hollywood, Nov. 17.

Judy Garland has been vindicated by the American Guild of Variety Artists through a decision in her favor in a row over her 1957 New Year's Eve walkout at Flamingo Hotel, Las Vegas.

In a 13-page brief by Robert Kingsley, dean of the USC Law School, acting as arbitrator, singer is to be paid $20,166 for her split week's appearance at desert resort. She likewise was awarded $1,060 as her share of expenses involved in the case, and $700 for the fee she paid Dean Kingsley.

As a consequence of Miss Garland's ankling her Flamingo stint, after claiming an attack of laryngitis, hostelry nixed payment of any salary and later filed suit for $100,000 damages. AGVA decision negates all such action.

SATCHMO TO CAIRO RE ISRAEL: IT'S ALL GREEK

The Egyptian press last week charged Louis (Satchmo) Armstrong was a spy and courier for the Israelis and henceforth he'll find no welcome in Nasserland. The Cairo papers in a series of stories denounced the jazz trumpeter as a spy.

Meanwhile, Armstrong last week in Boston ridiculed the charges as "all Greek to me." He declared that he doesn't have to indulge in espionage to make a living since he has a good and happy life in playing the trumpet. Some on his staff said that the Egyptians were looking for hidden meanings in his gutturals and the za-zu--zu-zu's frequently used by Armstrong in his vocals.

Satchmo has been on several goodwill tours for the U. S. State Dept. during which he played concerts in both Israel and Egypt which were very popular in both countries.

Nell's Smells & B.O. (Boxoffice)

Albuquerque, Nov. 17.

Boff biz was reported at Nell's West End Bar in Albuquerque last weekend because of a persistent polecat—who apparently doesn't even have an AGVA card.

The skunk, who got stuck under the floorboards of the bar, rated several Page 1 yarns in local dailies for the club owned by Mrs. Nell Pinello.

Nell offered a drink on the house to anybody who could extricate the polecat, after police and animal shelter people called it quits, but still couldn't get rid of him.

At any rate, Saturday night business was booming, she said. Folks dropped into the bar for the novelty, after reading about it in the papers, and some of them she hadn't seen for three years, Mrs Pinello said.

The free entertainment—with a genuine "smellovision—continues at the club.

'8:05 REVUE' SET FOR '60 RUN IN GLASGOW

Glasgow, Nov. 10.

The 1960 edition of Stewart Cruikshank's lavish "Five-Past Eight" revue is set to open May 6 at Alhambra Theatre here. Jimmy Logan, Jack Radcliffe and Eve Boswell are already pacted to star, with new supports being lined up. Show is expected to equal its marathon run this year of almost 24 weeks, with only three changes of program.

In all, 393,000 customers paid to see the 1959 show, which did near-capacity at the boxoffice. Normally, programs were switched fortnightly or every three weeks, but unexpected demand caused programs to run for longer periods, even to 10 weeks in final program.

Stewart Cruikshank will also repeat in 1960 his Edinburgh counterpart of "Five-Past Eight," opening at Lyceum Theatre there again, and giving spotlighting to younger artistes. Jack Milroy, comedian who has been round the No. 2 theatres, will star in company with headliner Rikki Fulton and impressionist Margo Henderson.

OK Anna Maria Chi Exit For Lewis' 'CinderFella'

Chicago, Nov. 17.

Actress-singer Anna Maria Alberghetti bowed out for the second time this year from a date in the Palmer House Empire Room, this time with the help of Jerry Lewis. Comic sought her release for his "CinderFella" picture now shooting at Paramount. House booker Merriel Abbott consented when Miss Alberghetti, who'd been skedded to start Thursday (19), agreed to a three-week date here next July 7.

Sophie Tucker, current in the room, will hold over to make her stand total seven frames. Miss Alberghetti had begged off last spring for a chance to play Las Vegas.

AGVA & K.C.'s Muehlebach Sign Pact; Complications on Soph, H.O. in Chi

Kansas City, Nov. 17.

What threatened to be a major incident between the Hotel Muehlebach and the American Gould of Variety Artists last week turned into a peace pipe with the inn signing the union's minimum basic agreement.

After being cancelled Monday and Tuesday, floorshows returned to the Terrace Grill of the hotel on Wednesday as per the usual entertainment policy.

AGVA representatives Joe Page and Harry Otto last Monday (9) at showtime ordered the new act, the Merry Macs, not to appear since they claimed the hotel would not sign a proffered union contract. Hotel officials had balked at signing a contract on the grounds their payment standards are well above AGVA minimums, and other reasons.

By Tuesday the hotel was listed as "unfair" in a number of trade channels and it appeared floorshows would be a thing of the past at the hotel. But last week, Barney Allis, Muehlebach prexy, flew to N. Y. and signed with AGVA Nov. 11. It includes posting of bond, welfare payments, etc., with Merry Macs to be paid their full salary.

Consequently, Merry Macs "opened" on Wednesday, two days late, carrying on the usual twice-nightly shows, with the backing of the Danny Ferguson orch.

However, complication has arisen over the booking of Sophie Tucker, due to open a return engagement in the Grill Nov. 21 for two weeks. On notification that the hotel was on the "unfair" list, the William Morris office, representing Miss Tucker, served notice that her contract would not be honored.

Talent agency informed the hotel Miss Tucker was wanted for an additional four weeks at the Palmer House, Chi, where she is currently playing and would accept that offer. Muehlebach officials, however, say they have a contract signed last summer that there is no "unfair" list, and will expect the contract to be honored.

Chevalier's S.F. 1-Manner

Maurice Chevalier is slated to do a one-man show at the Curran Theatre, San Francisco, Feb. 8 for two weeks. Chevalier was scheduled to play the date some time ago, but asked for a postponement.

William Morris Agency is lining up other stands for the Gallic headliner.

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Pact Peters Sis, Robbins For Glasgow Xmas Revue

Glasgow, Nov. 17.

U. S. comedian Archie Robbins is included in the lineup of a Christmas revue opening at the Empire Theatre Dec. 21 for a minimum four-week season.

The Peters Sisters, American Negro harmony trio who have been supporting Max Bygraves in his 1959 show at the London Palladium, will head the layout along with the King Bros., U.K. singing trio. Others pacted include the Dior Dancers, Rob Murray and Romano Bros.

Robert Nesbitt will stage under the Bernard Delfont banner.

Revue is an innovation for the Empire vaudery at Christmas. Normal routine is to present a traditional pantomime at the holiday period.

N.Y. AGVA Bd. Seeks to Stymie Penny as Prez

A resolution apparently aimed primarily at preventing Penny Singleton from running for office in the American Guild of Variety Artists was introduced at a meeting of the New York branch ,held Thursday (12). Resolution, introduced with the okay of the local board, would require officer candidates to have AGVA as their parent organization or, if with another affiliate of the Associated Actors & Artistes of America, to have been on the AGVA rolls for minimum 10 years.

Miss Singleton's parent affiliate is the Screen Actors Guild and she has been a member of AGVA for less than 10 years. The resolution was tabled.

The meeting was also addressed by AGVA prexy Joey Adams, who declared that the 4A's has no right to try Jackie Bright, union's national administrative secretary, and its attorney Harold Berg, who is also counsel of the 4A's, until AGVA has tried the pair. He also reviewed his plans to explore new avenues of employment.

The 4A's is still studying the problem as to whether to try Bright and Berg on charges brought by Miss Singleton. The charges are based on evidence unearthed by Miss Singleton during her two-year tenure as president. She was defeated by Adams in the recent bitterly fought election.

Montand $31,400, H'wood

Hollywood, Nov. 17.

"An Evening with Yves Montand" at the Huntington Hartford Theatre scored an excellent $31,400 in its one-week stand here.

House was scaled to $5.40 top.

Still Another Biog On Phineas T. Barnum

"The Fabulous Showman" by Irving Wallace (Knopf; $5) indicates it is a good idea, once a generation, for a star reporter to recap the life of P. T. Barnum. Author adds little to general knowledge of "the immortal humbugger," but tome is lively and informed. It reminds the reader, better than some studies of Barnum (including the showman's frequently processed autobiography), that P. T. was the result of cruel practical jokes played upon him as a boy; that he was, behind the scenes, a bit of a bore; that he was often more magnificent in defeat than in triumph.

Wallace acknowledges debts in research. Particularly, he owes much to writings of Van Wyck Brooks. Also, he perused part of the unpublished diary of one of Barnum's daughters.

Volume covers high spots of the showman's life: his early acquisition of the hoax known as "Gen. Washington's nurse"; his purchase of "the Feejee mermaid" (another hoax); his exploitation of Gen. Tom Thumb (Chas. S. Stratton, the midget, who sold 20,000,000 of the 82,000,000 tickets purveyed to all Barnum attractions); his management of the original "Siamese" twins; his role as Jenny Lind's American impresario; the building and destruction of his fantastic Bridgeport estate, "Iranistan," and of his various "Museums"; his economic ruin backing a clock company; his ownership of Jumbo, the elephant.

Wallace suggests Barnum was the spiritual forbear of Tony Pastor, Oscar Hammerstein I, Richard D'Oyly Carte, Flo Ziegfeld, John Ringling, John Ringling North, C. B. Cochran, Sol Hurok, Mike Todd, Billy Rose, C. C. Pyle, Tex Rickard and the Shuberts. Writing in this era, author might safely have added David Merrick. *Rodo.*

Zeckendorfs Add 3 Hotels in Chi

Takeover date of three Chicago hotels, the Sherman, Ambassador East and Ambassador West, by the Zeckendorf Hotels Corp. has been announced as Feb. 4. This gives the Zeckendorf a nine-unit chain, with another, the Zeckendorf, N. Y., now in construction. The properties were acquired from the Byfield-Bering interests by purchase of all outstanding stock at $150 per share. Arthur Rubloff & Co. was the broker in the transaction.

It was feared that one of the stymies in the transaction would be the attitude of William H. Rubin, head of the Morrison Hotel, Chicago, who had sought to purchase the three hotels some time ago. This venture resulted in a costly proxy fight and Rubin had acquired a large slice of stock in the hotels at that time. Apparently, the $150-per-share offer made by the Zeckendorf interests was to Rubin's liking.

This is the Zeckendorf's first hotel acquisition outside of New York. Its Gotham operations include the Manhattan, which was the first property, and was followed by the Astor, Chatham, Commodore, Drake and Taft Hotels.

With its Chi additions, the Zeckendorf interests control an additional 2,100 rooms. The Sherman has 1,400 and the Ambassadors have 700 sleeping rooms and suites. One of the world's most famous restaurants, The Pump Room, which serves many of its dishes on flaming swords, is in the Ambassador East.

Mex. 'Lower Class' Ops Wail & Flail Against Curfew; 'We Lose the Dames'

By EMIL ZUBRYN

Mexico City, Nov. 17.

The wiseacres here are confidently wagering the sinking Palace of Fine Arts building against a policeman's shirt (they usually don't wear any) that second and lower grade clubs are on the way out, due to the current drive by the city fathers.

With a 1 a.m. curfew, the one attraction that drew in the clients has been blunted considerably—women. At 1 a.m. the neighborhood lotharios and don juans are just picking up steam—and suddenly they are thrown out!

Nitery owners are going to the wailing wall these days crying out against the injustice of it all.

"I only own five apartment buildings," said one club owner with a catch in his voice. "This new ruling will virtually bring me to the brink of ruin."

And another: "They caught me at a bad time. I had just paid for all my liquor needs for the month."

Meanwhile, authorities are paying no attention to the injured beefs of the "vice traps." The federal district government, invoking the law regulating clubs, cabarets, and dancehalls, has given 60-day notice to owners of first and second-class establishments that their licenses are due for rigid revision. All clubs who do not come up to regulations will be summarily shut down.

'Put Up or Shut Up'

One of license requirements is that a first class spot has to have an investment of a minimum of 150,000 pesos ($12,000) in furnishings, fixtures and installations. A second-class club has to have an equivalent of 30,000 pesos ($2,400). These figures do not include value of building, or rental, nor operating capital bank balances. Spots must also hold morality and good conduct certificates from police department; be free of any pending fines for infractions of regulations; have a chamber of commerce certificate and a minimum deposit of 5,000 pesos ($400) with the city government treasury as a guarantee to pay fines.

Very few niteries will be able to meet these stiff prerequisites and if authorities really invoke them, as they apparently intend to do, then virtually all objectionable clubs will have to close down permanently.

Authorities already have shut-

(Continued on page 72)

Hawaii Gov. Quinn Ousts Honolulu Liquor Commish

Series of regular "rhubarbs" and squabbles was climaxed with the decision by Gov. William Quinn to dump the entire Honolulu Liquor Commission and appoint an all-new board.

Meeting recently was devoted largely to the subject of lewd and allegedly lewd floorshows, with "double-talking" masters of ceremonies coming in for their share of criticism.

The new board, operating thus far on a "new broom sweeps clean" policy, has decided to hold up all applications for new liquor licenses or changes in license status while a "saturation" survey is made. Commissioners presumably feel some areas have more liquor establishments than actual needs warrant.

As for lewdness, the attorney for one nitery told the board that "morals is a debatable issue."

Brit. Grade Agcy. In Talks to Sell For TV Plunge

London, Nov. 17.

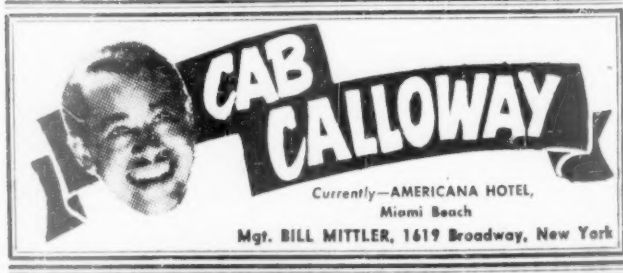
Lew & Leslie Grade, operators of the largest talent agency in Europe, are reportedly ready to step out of that business to concentrate on video programming and packaging. Negotiations are going on with Harold Fielding to take over control of the Garde office.

There are also others interested in taking over, including Harry Foster, for many years the London representative of the William Morris Agency.

Lew Grade long ago dropped out of the agency business to devote fulltime to tv. He has been working in Associated Television which has control of some of England's top tele packages. His brother Leslie has been working on agency matters, but this is now starting to interfere with his operation of the Grades' expanded video holdings.

ATV is one of the most prosperous television operations in Europe, despite the fact that it was founded only a few years ago when England first permitted commercial "messages" to be telecast.

The Grade agency books throughout the Continent and is conceded to be one of the most important in Europe. However, in view of the fact that video has contributed to the decline in the amount of playing time on the variety circuits, the agency revenue has similarly dwindled. What is left, however, is still sufficiently lucrative to interest other impresarios, if not the Grades.



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Podell Pensive as He Watches 40,000 Reservations for Sinatra Go Bye-Bye

Postponement indefinitely of Frank Sinatra's two-week date at the Copacabana, N.Y., which was to have started on Dec. 3 has provided Jules Podell, operator of the nitery with the sad task, that of foregoing approximately 40,000 reservations in a record-breaking deluge. Podell said he had received average of 3,000 reservations per evening of three shows, and is seeking to recapture some of the business by a letter campaign.

According to Podell, there were 3,800 reservations which came in by mail from as far north as Boston and as far south as Washington. All these letters, he says, are being answered and he's trying to tell them to come anyway with Tony Bennett as the substitute.

The talent lineup for the Copacabana is virtually complete for the winter and spring seasons. Following the run of Bennett, Sammy Davis Jr. will be the Christmas and New Year attraction. He goes in Dec. 17 and remains until Jan. 6. Andy Williams follows for three weeks; Billy Daniels, Jan. 27 for four weeks. Jimmy Durante is pacted for Feb. 25, also for four weeks, and Tony Martin is dated for March 24. Johnny Mathis will hit the Copa on April 14 and Eydie Gorme & Steve Lawrence will follow on May 5. Bobby Darin will make his Copa debut June 8 to get some of the prom season, and after that Podell has to buy his summer headliners.

The Copa biz, says Podell, has held up excellently during this season, despite the fact that there was no World Series or a major fight in New York this October. Another handicap that would normally interfere with the flow of fall trade has been the sub-par season in the textile and garment industries, of which New York is a major centre. Even under these conditions, Podell says that this October was on a par with those of previous years.

Hetty King (Starred At Palladium in 1911) Set For Glasgow Yule Spread

Glasgow, Nov. 17.

Hetty King, vet British performer who headed a London Palladium bill as long ago as 1911, has been added to lineup for Leslie Macdonnell and Bernard Delfont's Christmas-New Year show at the Empire Theatre, opening Dec. 21. Impressionist is mainly associated with the song "All the Nice Girls Love a Sailor," still sung by her today in gob's costume.

Peters Sisters, Rob Murray, King Bros., and Archie Robbins, U. S. comedian, top the layout, which Robert Nesbitt will stage.

Production numbers will be included from the last three London Palladium revues, "Swinging Down the Lane," "Large as Life" and "We're Having a Ball." Provisionally titled "Highlights From the London Palladium," the Glasgow show, set for an initial four weeks' stint, will run twice-nightly, with matinees on special holidays.

Other acts in the company are the Dior Dancers, the Romanos Bros. ,Lynette Rae, Doreen Hume, Mack & Kirk and a line of dancers.

Show has run into some initial press sniping here following a claim that "star" names would be offered. A few local scribes say the acts offered have not the requisite marquee quality. One sheet headlined it as "star show shock." While little notice is being taken by management of the squawks, fact remains that such claims are risky.

Larry Tucker & Mal Sponder have formed a personal management office.

KNOTT HOTELS GROSS RECORD $19,480,002

Net profits from operations of the Knott Hotels for the nine-month period ending Sept. 30 amounted to $829,960 or $1.80 a share as a result of record-breaking operating receipts of $19,480,002. The per-share return for the same period in 1958, however, was $1.93 because of a 93c divvy from sale of capital assets of $421,351.

The newest N.Y. part of the chain, the International Hotel near the Idlewild Airport, reported a 100% occupancy during September. Income from that inn as well as revenue from the newer Knott hotels, the Westbury in London and Toronto, accounted in part for the higher gross.

S. Africa's Miriam Makeba To Debut at N.Y. Vanguard; Sweden's Monica in Chi

Max Gordon, owner of the Village Vanguard in New York's Greenwich Village, has taken a new jazz singer under his wing. She's Miriam Makeba, a South African thrush and protegee of Harry Belafonte. Gordon has scheduled Miss Makeba's U.S. nitery debut for his Vanguard spot Dec. 1.

She'll make her first U.S. appearance, however, on Steve Allen's NBC-TV show Nov. 30. Miss Makeba, a member of the Xosa tribe, has appeared in the African musical "King Kong" and the film "Come Back, Africa." Gordon will introduce her to the N.Y. press with a cocktailery at the Vanguard Friday (20).

Meanwhile, Swedish jazz thrush Monica Zetterlund is being imported for U.S. dates by manager John Levy. Already set are Mr. Kelly's in Chicago and the Crescendo in Hollywood.

Her English-language disks on the Swedish EMI label will be released here by Capitol. In Europe, Miss Zetterlund toured with Stan Getz, Count Basie and Sonny Stitt.

$50,000,000 Hawaii Resort Boom; Most of Pot for 'Neighbor Isles'

Honolulu, Nov. 17.

Some $50,000,000 in resort development may well be invested within the next few years on the so-called "Neighbor Islands" of the 50th State—Kauai, Maui and Hawaii.

Waikiki, already bursting at the seams, is earmarked for additional hotels, but it's believed that the vast potential for new resorts lies on the uncrowded and relatively "unspoiled" other islands, which are from 30 to 55 minutes flying time from Honolulu.

The Kaanapali area on scenic Maui alone is expected to get up to a dozen resorts with a total investment of about $40,000,000. The initial project, a $2,000,000 hotel backed by Canadian interests, is scheduled to start next year.

Matson Navigation Co., which sold its four Waikiki hotels to the Sheraton chain this year, owns a lush parcel of land at Kihei Beach, Maui. Matson's moving slowly, however, and plans aren't fully set. At Kahului, Maui, an $850,000 Hukilau hotel is underway.

On Hawaii, so-called "Big Island," a $1,250,000 resort is planned overlooking Hilo Bay. The $1,000,000 Hotel King Kamehameha at Kailua, Kona, will open its first unit in January. American Factors Ltd. plans a $700,000 hotel opposite the Kona Inn. Two other multi-million-dollar resort projects at Kona are planned.

Major expansion on Kauai island is projected for near Lihue, where the Kauai Surf Hotel is under construction. At least three other Kauai resorts are on the drawing boards, including a 300-room $3,000,000 hotel.

Vacationists arriving from the west coast of the U.S. still have to change planes to get to the nearby isles. Western Airlines, if it is authorized to join the California-Hawaii competition, plans to fly some of its planes directly to Hilo, Hawaii island, bypassing Honolulu on these flights.

Regina's Net Off on Fair And General Operations; Only Midway Up, by $659

Regina, Sask., Nov. 17.

Net profits of $48,647 on the summer fair and $16,224 on the year's operations have been registered by the Regina Exhibition Association. The fair's profit was down $17,891 from last year and the profit on the year was down $26,679.

Revenue from the six-day exhibition was $350,769, down $7,055 from 1958, and expenses, totalling $302,121, were up by $11,835. Overall profit on the year was $116,224 and from this $100,000 was appropriated for immediate and future capital expenditures, leaving the $16,224 net.

The fair's gate totalled $62,398, down $1,988, and the grandstand total of $58,214 was down $5,017. Gate attendance was 213,851, a decline of 6,090, and the grandstand, at 66,853, was down 1,492.

Barnes-Carruthers provided the grandstand show and Royal American Shows was on the midway. The latter at $25,297, was up $659.

Horseracing ran for nine days with profit of $12,325 down $5,649 from last year. Revenue, at $179,140, was $2,486 better than in 1958.

Essex Junction's Ledgers

Essex Junction, Vt., Nov. 17.

The 1959 Champlain Valley Exposition, Vermont's largest fair, showed a profit of $2,641, it was reported by the stockholders. Income for the fiscal year ending Oct. 31 was $84,049, against expenses of $81,408. Total assets were listed at $213,539.

Leroy D. Ware of Richmond was reelected president of the organization, and five directors whose three-year terms were expiring, also were renamed to the board.

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Vaude, Cafe Dates

New York

Eddie Fisher has signed for the New Arena, Pittsburgh, Jan. 11 for two weeks . . . George Allerdice, decorator-turned- singer, closing at the Diplomat after four weeks and opening tomorrow (Thurs.) at the Celebrity Room, Philadelphia . . . Personal manager **Rita Chappell Newton** returned to N.Y. after a sojourn on the Coast and Washington . . . **Mitzi Mason** down for El Rancho, Las Vegas, starting today (Wed.) . . . **Joan, Johnny & Hal** booked for the Town & Country, Vancouver, starting Dec. 21 . . . **Xavier Cugat & Abbe Lane** into Lotus Club, Washington, Nov. 26 . . . **Guy Lombardo** set for New Arena, Pittsburgh, May 6, and the Beverly Hills, Cincy, May 20 . . . **Vicky Autier** booked for the Drake, Chicago, Jan. 29, following her N.Y. date at the St. Regis Maisonette . . . **Robert Morgan** named N.Y. rep for J. L. Etsebrenner Productions, Rutland, Vt.

Tina Robin into the Boulevard, Rego Park, Nov. 27, then the Roosevelt Hotel, New Orleans . . . **Robert Merrill** taking quickie hiatus from Metopera with date at Nat'l Press Club, Washington, Nov. 21 . . . **Trude Adams** set for the **Ed Sullivan** teleshow Nov. 22.

Chicago

Kathy Linden and **Billy Falbo** set for Eddys', Kansas City, starting Jan. 8. **Jaye Bros** open there Jan. 22 . . . **James (ex-Jimmie) Komack** inked for the Adolphus Hotel, Dallas, Jan. 28 for two . . . Roosevelt Hotel, New Orleans, signed the **Andrews Sisters** for Jan. 7 and **Sophie Tucker** for Jan. 21 . . . **Danny Costello** set for two at the Town & Country, Winnipeg, March 7 . . . **Antone & Curtiss** to Elmwood Casino, Windsor, Ont., Nov. 30 . . . **Ford & Reynolds** are on the **Jane Froman** bill at Chez Paree.

Hollywood

Tahitian dancer **Gwen Dolyn** opens at the Moulin Rouge in San Francisco tomorrow (Thurs) for six weeks . . . Singer **Lisa Carroll** opened a five-day stand at Frank Sennes' Moulin Rouge yesterday (Tues.) . . . **Donald O'Connor** set for four-weeks at Hotel Sahara in Las Vegas beginning Jan. 8 . . . Songbird **Nora Evans** opened at Dino's Monday (16) . . . **Pete Daily & His Chicagoans** are making with the dixieland beat at 400 Club . . . **Lon Fontaine Trio** added to Capri show starting Al Escobar . . . **Bud Shank Quartet** holding forth at Drift Inn in Malibu . . . **Joey Bishop** and **Elaine Dunn** open at the Cloister tomorrow (Thurs.).

Detroit

Bobby Hackett and **Peppi Morreale** trio new at Baker's Keyboard Lounge . . . **Crosby Bros.** in second and final week at Elmwood Casino . . . Comic **Rickey Kenyon** heads Club Alamo's new show . . . **Playmates** in second week at Top Hat in Windsor . . . Singer **Delores Leigh** heads Metropole Supper Club show, aided by comic **Dick Smith** . . . Comic **Lee Caron** and vocalist **Laura Leigh** hold over at Killarney's . . . **Bill Doggett** band back at Flame Show Bar . . . French jazz pianist **Bernard Peiffer** and his trio at Cinema 14 . . . **Los Chicanos** quintet at Crest Lounge . . . **Chris Columbo** quintet at Club 12 . . . Former **Count Basie** vocalist **Terry Lane** at Young's Lounge . . . **Pee Wee Hunt** orch in third and final week at Roostertail . . . **Ted Forest IV** at Knife & Fork.

Kansas City

Marry Macs are signed to play the Auto Show, Phoenix, beginning Nov. 25. Their present stint in the Hotel Mushlebach is tentatively set to wind Nov. 20. They will follow the Phoenix date with the Statler, L.A. . . . **Salmas Bros.** head east to Dayton and the Tropics, opening there Nov. 30, after running through Nov. 25 at Eddys' here. **Bobbi Baker** of the same bill will head South to the Shamrock, Houston, opening there Dec. 3 for two weeks, her first in the Texas hostelry . . . Following into Eddys' will be **Paul Gilbert** on a return date, and **Toni Carroll** for her first stand here.

Scotland

The **Peters Sisters** and **King Bros.** to headline in Bernard Delfont Christmas revue "Highlights of the Palladium" at Empire Theatre, Glasgow, Dec. 21, over holiday period . . . **Jack Radcliffe**, Scot comedian, planed to Cyprus for troops tour . . . **Russ Conway**, pianist, headlining at Glasgow Empire . . . **Anne Shelton** and **Robert Earl** topped Moss Empires' jubilee celebrations week at Empire, Glasgow, Nov. 9 . . . **Penny Nichols** signed for pantomime at Pavilion, Glasgow . . . **Marty Wilde** and leading young disk stars headlined on one-nighter at Odeon Theatre, Glasgow . . . **Tibor Alexander's** pooch troupe set for Stewart Cruikshank pantomime "Goody Two-Shoes" at Alhambra, Glasgow.

London

Maggy Sarragne, Joan Heal and **Diana Decker** have been signed up for return dates at the Society, taking care of the cabaret there till the end of January . . . **Ron Parry** and Italian droll jugglers, **D'Angoly's Junior & Partner**, form Dorchester's floorshow starting Monday (23) . . . Next bill at Cabaret club will have a Persian theme . . . **Benny Davis** to write and produce **Al Burnett's** next floorshow at the Pigalle. "Happy People" will be an all-colored revue, bowing Jan. 25 . . . Yank blues singer **Dodo Greene** is at the Astor in her London debut . . . **Tommy Trinder** is back in the cabaret belt, at the Savoy . . . **Gary Marshall** is the male singer in the new Embassy Club show . . . Double bill at the Satire Club is **Shirley Sands**, chanteuse, and a new Spanish dancing act, **Anita & El Quadro Andaluz.**

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'Holiday on Ice' in Sock 10-Day Stand in Berlin

Berlin, Nov. 17.

The seventh Berlin appearance (Oct. 30-Nov. 8) of "Holiday On Ice" was whammo. Local interest was such that troupe had to give an extra forenoon performance Sunday (8) in addition to its 3 and 8 p.m. shows on that day. "Holiday" could easily have held over here for several days.

"Holiday" gave 14 performances on its 10-day stand at the 9,000-seat (for this program) Deutschlandhalle. Nearly all shows registered SRO.

The Percellys, whose head-to-head is one of the variety acts of the current "Holiday," will quit show biz this year. They sail Dec. 10 for N.Y. from where they will proceed to San Antonio, Tex. Their new job: The renting of cars for campers. The Percellys, 46, Berlin-born twins, have been doing their "noggin" act since 1936.

ARA Adds V.P. to Roster To Give Key ABC a Spot; Elkort Prez for 6th Term

A fast reshuffling of the election results of the Artists Representatives Assn. has caused the addition of a new vicepresidency, to provide for representation by all major agencies on the roster of officers and the board of governors. The original election, held last week, omitted a spot for Joe Glaser's Associated Booking Corp. Glaser had declined to run for office. Jackie Green, of that agency, was later put on the roster as third vicepresident.

As it now stands, Eddie Elkort was elected president for his sixth consecutive term. Hattie Althoff, of CRA Concerts, was named first veepee; Leonard Romm, General Artists Corp., second v.p.; Green is third on the list, and Jack Russell, Chicago; James Lanagan, Pittsburgh; William O'Halloran, Detroit, and Dinty Moore, San Francisco, are also on the roster of veepees in that order. Benny Kuchuk, an indie, is secretary, and Joe Singer, of the William Morris Agency, is treasurer.

On the board of governors are Larry Barnett, Music Corp. of America prexy; Miss Althoff, Elkort, Kuchuk, indies James J. Grady, George Werfel, Eddie Smith, Vic Rocco, and Dick Henry, and Howard Haussman of the Morris Agency. Associate board members are Singer and Norman Weiss tered over 300 second-rate clubs of MCA.

Mex. Ops Wail

Continued from page 70

for various infractions, and the campaign shows no sign of a slowdown.

Strike Threatened

Apart from all this, more than 40 clubs still operating face strike threats called by musicians and club workers. Labor unions are insisting they will not tolerate any "adjustments" in number of employees or pay scales because of the earlier curfew.

It's a sad night indeed under the balmy Mexican sky these days, both for the owners and patrons of establishments that were just this side of being redlight district boobytraps, with many of them crossing over the line. Mayor Ernesto P. Uruchurtu has cleaned up the city hygienically, installed parks replete with flowers and fountains. And now he is intent on a moral cleanup that has the aim of making the nights safe for law-abiding citizens and tourists out for a spree.

Mike Fritzel Biopic?

Hollywood, Nov. 17.

Janet Fritzel, widow of Chicago Chez Paree operator Mike Fritzel, is here to interest film studios in a biopic of her husband.

When Fritzel ran the Chez Paree during the 1920s, such vaude toppers as Sophie Tucker played for him, and other newer entertainers such as Danny Thomas were given a helping hand. Understood several studios are considering project.

Dick Jones

Continued from page 69

making the Philadelphia branch a part of AGVA's New York branch. "They are not satisfied with destroying your rights, they would like to see you lose your identity as members of the Philadelphia branch."

The Jones blast, which the Philly members endorsed, accused national AGVA of "lies," "fraud," "deceit," "issuing pro-management and pro-agent contracts," "secret government," "dishonesty," "discriminatory neglect in the handling of the welfare trust fund" and "employing a double standard of justice," among other charges all equally vehement.

Four A's or Court?

Campo left the meeting after his 45-minute appeal for unity. Jones declared that he had failed to answer a single one of the charges enumerated in a three-page letter which he had submitted to the membership and which he had previously presented to the national board.

The dissident Philadelphia leader has little hope of expecting national AGVA to act on the grievances. He said his next move would be to go to Paul Dulzell, international president of the parent Associated Actors and Artistes of America asking for an impartial panel to review his charges. If he receives no answer from the Four A's, Jones indicated he would turn once again to the courts for a solution. Jones won $20,000 personal damages, plus $15,000 in court costs, in his last round of litigation with the national leadership, specifically Bright.

AGVA Probing 'Fine' Aspect of Meeting

In New York, the national executive board of AGVA started sessions yesterday (Tues.) with an agenda that included both an appraisal of the action taken by the Philadelphia branch and how its meeting was called last week. According to Jackie Bright, national administrative secretary, AGVA is especially interested in the technique by which the exec committee of the Philly branch called, under date of Nov. 10, what was designated by the five members, over their names, as an "emergency meeting" for two days later, Nov. 12. The heading read:

"Note—We are designating the regular AGVA membership meeting of the Philadelphia Branch as an emergency meeting." This was followed by a paragraph which particularly raised the eyebrows of national headquarters:

"Failure on your part to attend this meeting without an accepted excuse will subject you to a fine of not lsss than 50 nor more than $100."

Bright stated that fining of members for not attending a given meeting was unprecedented not only at AGVA but "unheard of" in the procedure of other organizations, in and out of show business.

London Suspects

Continued from page 2

customers to their premises. Many more are hanging around these drinking joints, plying their trade.

Increase in the call girl racket is causing some concern. There has been a distinct increase in the small advertisements in the shop windows of tobacconists and confectionery stores.

A glossy 70c booklet called, "Ladies Directory," has been hawked around the West End. This booklet is filled mainly with the names and addresses of call girls and it is believed to have been brought to the attention of the Director of Public Prosecutions.

ADAMS' & AMSTERDAM'S LATEST JOKE AUTHORS

Milton Berle once cracked, "I don't know whether to read a book or write one." This had reference to a prolific vogue then, as now, where almost every headliner was a byliner.

The habit continues. Joey Adams, of course, has been a multiple-published author before, so he's a repeater with his "It Takes One To Know One" (Putnam; $2.95), and there have been kindred joke anthologists from Myron Cohen to Phil Foster, from Bennett Cerf to Harry Hershfield, to the now "Keep Laughing" (Citadel; $2.95) by Morey Amsterdam. Latter, like Adams, Cohen, Foster, et al., is a professional funnyman and his collection of jokes likewise aims for orderly organization. The categories are the same—children, love & marriage, booze & broads, thick & thin, doctors, transportation, sports, animals, poems, limericks & all that kinda jazz, and leftovers. The jokes remain the same, only the names have been changed to project the not-so-innocent. Meaning, the familiars find themselves allied with new "authors," depending on whose name the anthologist wants to ballyhoo or applepolish. "Keep Laughing" is no worse, no better than most of its predecessors.

Adams has covered the fields from autobiography to novels to jokebooks. His latest, "It Takes One to Know One," is a compilation of one-liners and a medley of club date and cafe material. Adams' pitch is to help everybody be a comedian, and so he calls upon the material of many of his contemporaries to achieve this end. It's described as a do-it-yourself of comedy.

The book carries virtually a built-in audience. Many names are mentioned, with restaurateurs predominating. Most can be called upon to buy the tome in wholesale lots for gift distribution, since the release date has seemingly been timed for the Christmas trade.

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House Reviews

Music Hall, N. Y.

"Contrasts in Rhythm," produced by Russell Markert; with Dino Zamaro, Jack Beaber, Bob Lewis, Sylvia Barry, Johnny Daenen, Davis Dixie Band, Corps de Ballet, Rockettes, Music Hall Symphony Orch, Raymond Paige, director; settings, James Stewart Morcom; costumes, Frank Spencer; "The Miracle" (WB), reviewed in VARIETY *Nov. 11, '59.*

If this particular Music Hall show is to be remembered, which is frankly doubtful, it will be for two reasons: The Rockettes don't tap dance, but march, and a very clever magician-monologist — Bob Lewis—provides a fresh and imaginative touch. Otherwise, this is one of those MH spectacles that looks sumptuous but seems a carbon copy of so many others that have gone before it.

Staging goes under the overall title of "Contrasts in Rhythm," but starts off with a hearty rendition of the Pagliacci aria, "Vesti la giubba," by Dino Zamaro. This is followed by the Corps de Ballet, which one day will become famous for giving such a good imitation of ballet. It's all for the eye, with glittering costumes and elaborate movements that are reminiscent more of clever figure skaters than ballet dancers. The three pieces offered are entitled "Fete Polonaise," "Mazurka" and "Flute Magique." The girls do stand on their toes occasionally, and the soloists, headed by Jack Beaber, execute some leaps, though synchronization of movement is frequently missing and the choreography is something less than imaginative.

Lewis, who comes on casually and performs some amazing tricks with rope and kerchief, is one of those relaxed, talented performers who comes across in a great way because he offers something new. He keeps up a steady patter of funny little stories while playing with the rope and making it do some amazing things. He shapes as a natural for a night club act.

Sylvia Barry sings "You and the Night and the Music" competently and then introes Ted Mack Amateur Show winners Johnny Daenen, a competent hoofer, and the Davis Dixie Band. They go off to strong mitting with a lively version of "When the Saints Go Marching In."

Finale, against a sun-gold backdrop, has the Rockettes doing some precision stepping that should put West Point to shame. Their precision is still admirable, but there's a question how much marching, turning and breaking an audience can be expected to take without a yawn. *Hift.*

Empire, Glasgow

Glasgow, Nov. 11.

Anne Shelton, Robert Earl, Hal Monty, Chan Canasta, Payl & Peta Page, Hans Recklin & Inge, May Moxon Dancers (8), Bobby Dowds Orch.

Billed as the Diamond Jubilee offering of the Moss Empires group, this layout isn't of the marquee strength to pull in customers, and suffers from both paucity of acts and lack of novelty impact. It's a disappointing lineup for those expecting a splash for the celebrations which are being conducted on a nationwide basis in the U. K. vaude loop's houses.

Anne Shelton, English thrush, belts out her favorite tunes in the headliner slotting, and garners mitting from her followers. Amply-built chirper offers her new waxing, "The Village of Bernadette," and also a medley of pops, but has little newness of appeal, and should realign her well-tried act for freshness.

Robert Earl, in the pre-interval slotting, has reshaped his song act since last time around and merits his solid palming. Singer makes surprise entrance by rising from seat in front stalls, singing to outfronters in relaxed style and then mounting the stage to continue act. Songalog embraces tributes to the greats in show biz, including one to Maurice Chevalier with selection from "Gigi" and another to Rodgers & Hammerstein's music. Earl also gives out with some Al Jolson melodies.

Paul & Peta Page introduce two French poodle puppets in their act, and wind with their usual rock 'n' roll bit. Chan Canasta baffles with card tricks, using volunteers from the audience, and also reads chosen sentences from books, all to intriguing effect, although his act is tedious through its lack of movement and variety. Hal Monty, in two spots, proves a useful entertainer in comedy, mime and ventriloquism. Hans Recklin & Inge offer some neat juggling tricks. The eight May Moxon Dancers are above-average line of chorines, and deserve a better bill to surround them. Bobby Dowds batons the resident orch.

On this showing, the missing thousands who ought to be drawn back to vaude won't be easily persuaded that U K. vaude is worth a visit. Whether there's a shortage of acts or not, it's obvious the necessary drawing power for vaude layouts isn't there. A re-injection of tv and disk names from America is long overdue. *Gord.*

Apollo, N. Y.

Thurman Ruth Gospel Caravan with the Drexel Singers (5), Blind Boys (4), Imperial Gospel Singers (4), Swanee Quintet, Dixie Humming Birds (5), Geraldine Clemmons; "Copper Skies" (20th).

WOV deejay Thurman Ruth's Gospel Caravan at this Harlem vauder is sometimes more show biz than religioso. It might be a trend among younger gospel groups, or it might be the theatrical surroundings, but the Caravan has taken on some affectations from the entertainment world at large.

The Blind Boys and the Imperial quartets and the five Drexels are more or less purists and could be wailing at Daddy Grace's hall across the street. But the Swanee Quintet, young male singers from Memphis, occasionally plays it for laughs. The group has one number that winds up as a subtle parody of gospel hysteria, with the members animatedly restraining each other when they seem about to be carried away. The audience digs the horseplay.

And the Dixie Hummingbirds' impression of other groups are right off the nitery beat. They take off on several gospel disk faves, including two of the groups on the Caravan. The bits get a happy response from the audience.

Soloist Geraldine Clemmons is back in the traditional groove. She maybe has less emotional impact than some of the big name gospel singles, but still a voice of amazing power and range. *Bill.*

Bobino, Paris

Paris, Nov. 10.

Jacques Brel, Delta Rhythm Boys (5), Edmond Meunier, Danièle Rouille, Rios (2), Ulk & Maor, Balladinis (2), Mimi Paola; $1.25 top.

Jacques Brel, a toothy young Belgian singer-songwriter, long a staple second-lead name at houses here, now gets his first starring stint. He deserves it and comes through well to plant a new marquee name among the chanteur ranks.

Brel has a big voice, projection and an electric personality, plus fine songs, that get to the audience quickly. He sings of love in crescendo terms, war's horrors, society snobs, etc., and shows a definite attitude toward man and society that makes him a specialized singer but with the equipment and talent to appeal to all audience levels.

He may be somewhat offbeat for offshore spots but could go in Francophilic boites where his obvious sincerity and know-how would cut across the language barrier. Brel's songs mesh music and lyrics well and call for a pounding or soft delivery. They denote why French songs do not make world dents so often. They are right for their more ambitious lyrics but do not cater to catchy and easy melodic patterns.

Delta Rhythm Boys (5) give their usual fine harmonizing on jazz, specialty and spiritual entries, and also display a good eye appeal in their groupings and a clowning bit. They score lustily. Danielle Rouille is a lanky young singer who is beginning to show promise in her belted songs (see New Acts).

Edmond Meunier patters about current events and gets some laughs, but he has a tendency to kill many points by his arch demeanor and uncontrolled timing. Ulk & Maor has a muscled femme undering for hand-to-hand with a male partner. It is smooth and a top entry of this kind, enhanced by a switch bit of the femme being the strong one.

Mimi Paola is a youngster who cuts a neat figure on the tight wire and is a fine filler. Rios are two youngsters with one backing to a holding board and spinning the other into somersaults and engaging tumbling. It's a solid act of this type and ready for good filler use in any vaude medium or nitery shows.

Balladinis are a smooth juggling act as two men use their mouths, via small balls, and their feet to give their bit a more unusual turn.

Show is well mounted and paced and looks in for fine biz during its two-week stay. Brel is practically a begoff. *Mosk.*

Etoile, Paris

Paris, Nov. 10.

Paul Anka, Paola, Andy & Bey Sisters (3), Aime Barelli Orch (15), Adanos, Roger Comte, Talo Bros. (5), Jean-Louis Bleze; $1.75 top.

Paul Anka has gotten a shrewd buildup here after scoring in an in-person stint at the Olympia last year and hitting on disks. Though the French usually do not go in for youthful swooning and clothes-ripping over crooners, smart setting up of young femme fans and hefty publicity look to have Anka anchored at this new house for fine biz the next three weeks.

Anka displays his youthful ease and aplomb as he saunters out and chants his love lyrics in a pleasant if one-toned voice. He drawls out his tales of love, desire and passions and gets fine applause. He is completely at ease and gets away with going down in the aud or dangling his feet over the stage apron. Here is a showman who is getting savvy backing and giving satisfaction.

Paola is a zany, rubber-faced impressionist-singer who gives out with big-voiced takeoffs on a snob, a madwoman, a vacationer and others. She has a good voice and her suggestive mugging is right. She emerges as an okay special material singer with chances abroad for supporting boite or tv fare, although she is still to channel her number into deeper, wittier characterizations for maximum payoff and opportunities.

Andy & Bey Sisters are a Yank trio who give out with belting spirituals, jazz and ballads to make a good dent both voicewise and on their poise and appearance. Adanos is an adroit juggler whose ease and offbeat objects—pool cues, billiard balls, etc.—make him a neat filler. Roger Comte has smart patter and talk on silly inventions to make this an expert comic bit. Jean-Louis Bleze also supplies some okay comedy talk. Talo Bros. (5) are a neat acro act who are good enough in the lifts and acrobatics to kid themselves. It is a solid act. Aime Barelli orch supplies good sets and fine backing. *Mosk.*

Fresh Air Time

Continued from page 69

a spaghetti house to be run by Buitoni, Welch's Grape Juice, Swift's meat products, an apothecary shop. In addition, there will be a 300-room hotel.

Wood says it will be the first amusement park without a carousel. However, there will be newly designed rides for this venture, one of them in the shape of a harlequin bouncing two balls. The passengers will be seated in the spheroids. There will be 41 historical themes on its acreage. There will be a Civil War tour, Texas under Six Flags, Old New York, Cape Canaveral missle tour, among others.

The land was assembled by realtor William Zeckendorf and has been leased to Freedomland for 51 years. They anticipate 90,000 on a peak day with parking facilities totalling 12,000 cars, 2,000 of them reserved for employees.

Miami Beach, Too

Woods and his associates are banking so heavily on the togetherness that brings the family to kiddie parks and similar amusement centres that they are designing a similar layout in the Miami Beach area.

National advertisers are also counting on togetherness as a good medium since they'll be spending from $20 to $25 per square foot for space.

Wood also feels that the totals will increase considerably at Freedomland, with New York City skedding a World's Fair in 1964. He says that both ventures should help each other, since families coming in for the fair will visit Freedomland as well.

The impetus for the amusement park was given by Disneyland, says Woods, who also worked on the construction and design of that site. He says that the amusement park is coming into its own on a greater scale than previously, video having worn off its initial bloom.

VARIETY BILLS

WEEK OF NOVEMBER 18

NEW YORK CITY

MUSIC HALL 19
Dino Zamaro
Sylvia Barry
Jack Beaber
Bob Lewis
Johnny Damen
Davis Dixie Band
Corps de Ballet
H Paige Orc.
Rockettes
ROXY
Ralph Young
Paulette Sis (3)
Martelli Trio
Ethel Smith
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Ashton Circus
Saunders & Rina
Amazing Monabans
Joe Slack 3
Gordon & Colville
Les Wilse
Vicki Hammond
SYDNEY
Tivoli
Freddie Sales
Billy Rayes
2 Sylvanos
Solidad & Co.
Chung & Mala
Kawashima Girls
Richmond 2
Cornelio
Don Soriano
Sawong & Thavil
Rudas Dancers
M & B McMahon
Tivoli Ballet

BRITAIN

BIRMINGHAM
Hippodrome
Russ Conway
Alexis Troupe
Terry Scott
Rosa Goldi
Wiltshire & Treble-tones
Three's Company
Victor Soverall
Gay Girls
Toni Lee
Eddie Falcon
Solihull Girls Choir
BRIGHTON
Hippodrome
David Hughes
De Vere Girls
Tommy Cooper
Salici Puppets
Three Monarchs
Rosemary Squires
Jimmy Gay
Sally Barnes
EDINBURGH
Empire
Bernard Bresslaw
Burke & Kovac
Norman Evans
Falcons
Mario Calpi
Nancy Whiskey
Albert & Les Ward
Gilbert
FINSBURY PARK
Empire
Michael Holliday
De Vere Girls
Joan Regan
T & P Derrick
Morecambe & Wise
Saveen
Grangers Puppets
Billy Dainty
GLASGOW
Empire
Anne Shelton
May Moxham Girls
Robert Earl
Recklin & Inge
Chan Canasta
P & P Page
Hal Monty
LEEDS
Empire
Harry Secombe
Jessie Robins
Harry Worth
Kimpins
Billie Anthony
N & P Delvina
Hetty King
Max Bussell
Trio Rayros
Lynnette Rae
Norman Vaughan
A. Diagora Ptnr
LIVERPOOL
Empire
Billy Cotton & Band
Edorics
Leslie Randall
Kordas
Trio Vedette
Jimmy James
Angelos
MANCHESTER
Hippodrome
Tessie O'Shea
N & N Grant
Jones & Arnold
Jackie German
Peter Cavanagh
Walthon & Dorraine
Jack Storey
Palace
Bruce Forsyth
Tino Valdi
Newman Twins
Barbara Law
Fox's Lovelies
Murray Campbell
Sensational Skytons
Francois & Zandra
NEWCASTLE
Empire
Sid Millward
Stewart & Nitwits
6 M DeVere Dncrs
Fraser's Harmonicas
Arrol & Meadows
Jackie Dennis
J & P Sharratt
Hill-Billy Polecats

Cabaret Bills

NEW YORK CITY

Arpeggio
Bobby Short
Barbara Carroll
Basin St. East
Ben Goodman Orc
Blue Angel
Shelley Berman
Joanie, Johnny & Hal
Dorothy Loudon
Pat Scott
Jimmy Lyon Trio
Bud McCreary
Bon Soir
Kaye Ballard
3 Flames
Jimmie Daniels
Chateau Madrid
Nejla Ates
Sequins
Chiquita
El Camay 6
Candi Cortez
Ralph Font Orc
Copacabana
Tony Bennett
Corbett Monica
Teddie Vincent
Lloyd Reese
Paul Shelley Orc
Frank Marti Orc
Den
Lenny Bruce
Embers
Jonah Jones
Harold Quinn
No. 1 Fifth Ave.
Rita Gardner
Lou Seiler
Robert Downey
Harold Fonville
Joan St. James
Grinzing
Gloria Mota
Jacqueline Kerval
Betty Drake
Ilona Kovacs
Bela Vilanyi
Carlos Hatvary
Al Stone
Irving Gross
Hotel Astor
Bob Kasha
Art Barker
Ada Cavallo
Eddie Lane Orc
Hotel New Yorker
Greene & Iles
Hotel Pierre
"Evening with George Gershwin"
Elaine Malbin
James Hurst
Robert Brooks
Hotel Plaza
Diahann Carroll
Ted Straeter Orc
Continentals
M. Bergere Orc.
N. D'Amico Orc
Hotel Roosevelt
Jimmy Palmer Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Peggy King
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Dave Barry
Helene & Howard
Gimma Bros.
Channing Pollack
Kimo Lee Dncrs.
Kitty Dolan
Tony Franco
Ruth Sheppard
Don Dellair
Jo Lombardi Orc
B Harlowe Orc
Living Room
Matt Dennis
Greg Jones 3
International
Alan Gale
Axidentals
McKenna Line
Mike Durso Orc
Avila Orc
Quadrille
Dick Havilland
Enid Mosier
Murray Grand
Warren Vaughan
Nancy Steele
Savoy Hilton
Gunnar Hansen Orc
Tommy Purcell Orc
Sheraton East
Chauncey Gray
Quintero Orc
R S V P
Mae Barnes
Town & Country
Larry Steele
Slappy White
Buccaneers
Cleo & Bernard
Ned Harvey Orc
Larry Harlo
Phillip Bros.
Frank Martinez
Two Guitars
Nepa & Lola
Stiopa Kubansky
Poliansky Gypsies
Misha Usdanoff
Viennese Lantern
Trio Smeed
Marie Palmay
Ernest Schoen
Harold Sandler Orc
Village Barn
Vivian Lori
Lou Mosconi Jr.
Larry McMahan
Gerri Gale
Bill Cimler
Lou Harold Orc
Village Vanguard
Anita O'Day
Upstairs, Downst'rs
Gerry Matthews
Ceil Cabot
Jane Connell
Estelle Parsons
Del Close
Gordon Connell
Blossom Dearie
Rose Murphy
Slam Stewart
Waldorf-Astoria
Eddie Fisher
Emil Coleman Orc
Bela Babai Orc
Michael Zarin Orc
Chez Paree
Jane Froman
Ford & Reynolds
Adorables 6
Geo Cook Orc
Cloister
Charlie Manna
Gateway Singers
Joe Parnello (3)
Conrad Hilton
Helga & Jorge
Ro & Ro
Colsions
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon
Drake
Constance Towers
Jimmy Blade Orc
Gate of Horn
"All in Fun"
Will Holt
Dolly Jonah
London House
George Shearing
Eddie Higgins
Larry Novak
Mister Kelly's
Dave Gardner
Janet Arlen
Marty Rubenstein 3
Mary & Frigo
Palmer House
Sophie Tucker
Ben Arden Orc

LOS ANGELES

Ben Blue's
Ray Malone
Jack Ackerman
Candy Candido
Richard Cannon
Sammy Wolf
Barbara Hines
Lillona Adams
Gail Ganley
Ivan Lane Orc
Cloister
Joey Bishop
Elaine Dunn
Geri Galan Orc
Cocoanut Grove
William Bendix
Rose Marie
Crescendo
Mort Sahl
Johnny Nash
Dino's
Nora Evans
Jack Elton
Steve La Fever
Intertude
Nina Simone
Christine Jorgerson
Moulin Rouge
Three Stooges
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Slate Bros.
Paul Gilbert
Jackie Paris
The Players
Statler Hotel
Noonan & Marshall
Cabot & Dresdey
Skinnay Ennis Orc

LAS VEGAS

Desert Inn
Anna Marie Alberghetti
Vagabonds
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's International Revue"
Frankie Vaughan
Barbara Heller
Ugo Frediani
Billy Albert
Audrey Sisters
Gloria LeRoy
Nita & Peppi
Tinker Bell
Earl Grant Group
Bill Reddie Orc
El Cortez
Joe Sante 4
Instrumentalists
Honey B's
El Rancho Vegas
Robert Clary
Norman & Dean
Betsy Duncan
George Tapps
"La Nue Eve"
Dick Rice Orc
Flamingo
William Bendix
Rose Marie
Half Bros.
Petticoats
Damita Jo
Jack Cathcart Orc
Fremont Hotel
Mike Believes
Satellites
Bob & Sylvia
Hallett & Boyer
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Riviera
Dennis Day
Mills Bros.
Ray Sinatra Orc
Dorothy Dorben Dcr
Billy Williams Rev
Sahara
Victor Borge
Don Rickles
Saharem Dancers
Louis Basil Orc
Sands
Sammy Davis Jr.
Bob Melvin
Copa Girls
Norman Brooks
Antonio Morelli Orc
Showboat
Polly Possum
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Denny Jacobs
Nikki Love
Geo Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis
Billy Daniels
Roberta Linn
Thunderbird
"Ecstacy on Ice"
Lenny Emerson
Al Jahns Orc
Tropicana
Ted Lewis
Yvonne DeCarlo
Los Chavales De Espana
Trio Martelli
Blaine
Perez Prado
Herman Kaye Orc
Joy "Miss Nevada"
Little Red & Marcy Layne
Billy Eckstine
T. C. Jones

MIAMI - MIAMI BEACH

Americana
Cab Calloway
Lee Martin Orc
Biltmore Terrace
Tropical Nites Rev
Leonala Gonzalez
Raquel & Rolando
Los Romeros & Estelita
Wattusses Trio
Los Guraccheros
Sirelda
Line (10)
Leonard Dawson Orc
Carillon
Larry Lynn
Jerry Bergen
Elisa Jayne
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte
Downbeat
Johnny Knapp Trio
Joy Toia
Berri Blair
Eden Roc
Jackie Heller
Michael Strange
Luis Varona Orc
Duke Jenkins Orc
Fontainbleau
Billy Barnes Rev
Gail Allen
Joanne Worley
Dee Arlen
Chris Warfield
Jack Jones
Mark Alden
Jean Hardy
Hollis Morrison
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Don Casino
Roberto & Alicia
Mercedita
Don Casino
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Tommy Leonetti
Milt Ross
Queen Curatolo
Stan Allen
Bobby Cole Orc.
Roney Plaza
Pete Petersen 3
Polynesian Revue
The Rancher
Tune Toppers
Wally Futch
Remarkable Rubin
Dennis Paul Orc
Curt Harmon 3

CHICAGO

Blue Angel
Mighty Panther
Ricky Kaye & Valerie
Rudolph Crier &
Princess Yvonne
Al Lopez Orc
Val Navarro
Blue Note
Stan Kenton Orc

SAN FRANCISCO

Blackhawk
Earl Bostic 6
Fack's
David Allen
Mel Young
Jay Payton
Fairmont Hotel
Freddie Martin Orc
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Gorman
Diamond Lil
Hangover
Earl Hines
Muggsy Spanier
Ralph Sutton
Hungry I
Will Jordan
Limeliters
Jazz Workshop
Wes Montgomery 4
Kewpie Doll
Marty Marsala Orc
Moulin Rouge
Patti White
Maynard Meyer Orc
Purple Onion
Smothers Bros.
Mark Huff
Freddie Paris
365 Club
Larry Storch
Moro-Landis Dncrs.
Bill Clifford Orc.

LAKE TAHOE

Harrah's
Teresa Brewer
Tecrytones
Anton & Curtis
Lisa Alonso
Leighton Noble Orc
Wagon Wheel
Gaylords
Hawaiian Rev
Billy Duke
Joe Sante

Waldorf-Astoria, N. Y.

Eddie Fisher, with Jerry Fielding and Eddy Samuels; Emil Coleman and Bela Babi orchs; $4 and $5.

Eddie Fisher will probably shatter both Maurice Chevalier's and Harry Belafonte's records at the Waldorf's Empire Room if only because he does two-a-night (the others kept it once nightly until Friday-Saturday when they did both the dinner and supper frolics). As maestro Emil Coleman, who goes with the Waldorf lease, observed, "Never in my 28 years at this spot have I seen such a customer traffic jam."

It was a tribute to the aplomb of headwaiter Louis Siccardi that the bedlam was kept a minimum. As it was, the irritations asserted themselves because, despite the elementary law of physics—"when an irresistable force meets an immovable body," etc.—nothing gave. There were dinnertime customers who squatted. Whether they're charged an extra minimum (the captains say no, that doesn't apply), the fact is the room needed the turnover to accommodate the extraordinary VIP turnout after-theatre. (It was reported that the singer and wife, Elizabeth Taylor, lifted the checks of some 70 or 80 Hollywood and local show biz pals whom she had invited. The turnout drew the range between hotelier Jennie Grossinger, where Fisher started, to Jack Benny).

Apart from the very vivid tribute to personal draw which, of course, is the elementary show biz barometer, Fisher is an even more poised and authoritative singer. He knows his way around a pop, had undeniable youthful magnetism, has achieved a maturity which has graduated him from the not-so-yesteryear bobbysox appeal. He whams across a socko 50-minute repertoire of popular standards and Eli Basse originals and parodies.

With the exception of a slightly unnecessary soprano-hips bit, discordant because so needless, he was pro all the way. From the pops, the Jolson medley, the Basse original "Philadelphia" (the singer's hometown), the parodies, the folk songs (topped by an Israeli hora) to the "Let Me Entertain You" thematic (from "Gypsy"), as a springboard for requests, Fisher was in.

The overjammed table snafus notwithstanding he kept an entertainment-surfeited audience intact. Most of them had come from the "Sound of Music" (Mary Martin) premiere and, while service was retarded a bit, it's to banquet manager Clyde Harris' credit that the crew handled things as efficiently as they did.

Fisher signed off with an audience intro of Miss Taylor—"and she's really Mrs. Eddie Fisher"—that is an undeniable fillip to his personals. But the singer doesn't need any "kind applause." He clicked on his own. All the way. Eddy Samuels, his longtime Steinwayist, and Jerry Fielding, personal maestro (himself something of a personality as batoneer, without distracting), got extra bows from Fisher; ditto the Colemanites. Bela Babai, per usual, pell the Coleman dansapators. Biz looks half at the Waldorf's Empire Room for the next four weeks. Fisher, in at a $5,000 guarantee (tops for the course), has a cut of the $4 (dinner) and $5 (supper) covers.

Abel.

Tropicana, Las Vegas

Las Vegas, Nov. 12.

Joe E. Brown, Dorothy Shay, Darvas & Julia, Jo Ann Miller, Curtis Wheeler, Don Williams Four, Tropicana Girls (16), Herman Kaye Orch (13); produced by Lou Walters; choreography by Kenny Davis; $3 *minimum.*

Joe E. Brown's nitery debut is far from earth-shaking, but it can be classed as pleasant and entertaining fare. Brown has no act, but he gracefully revives a few bits which are familiar to his many fans. He does his w.k. slow motion baseball pitcher skit, and a scene from "Harvey." Both get good audience response, but latter needs a little explaining for those who may be unfamiliar with the tale of the invisible rabbit.

Dorothy Shay presents a new act with some of her standby numbers. It's delightful—in fact, the program probably would be strengthened if Miss Shay closed the show instead of costar Brown. She proves she's a topflight comedienne-canary as she sings (with Dick Emmons conducting) such numbers as "Mountain Gal," "The Man That I Married," "Stout Hearted Men," "A Mother," "Uncle Fud," and "Feudin'." Billed as Miss Shay's "kinfolks," Jo Ann Miller and Curtis Wheeler contribute greatly to the rustic-but-sophisticated comedy. Miss Miller clicks big with a solo "Gruntled."

Darves & Julie, longtime Vegas faves, return for this one, and again demonstrate class with their perfectly-timed, spectacular terping and tossing. Bill Shirley and Jet McDonald are icing on the cake with their production vocals, as is the singing of the Don Williams Four. The Kenny Davis choreography is imaginative, and the girls (16) are most fetching. The Lou Walters production is a two-framer capably batoned by Herman Kaye.

Duke.

Moulin Rouge, H'wood

Hollywood, Nov. 11.

Three Stooges, Flying De Gauls (6), Montoya Sisters (2), Moulin Rouge Dancers, Max Fidler Quartet, Dick Stabile Orch (16); $5.50 *package.*

Much-heralded zany antics of the Three Stooges on television doesn't come off too well for a night club turn. This is in special relation to the cavernous atmosphere of the Moulin Rouge where they seem rather lost as three little men on a gigantic stage. Their type of comedy appeals mainly to the moppet trade rather than regular nitery patrons; consequently, success of their current two-week stand will depend mostly upon how many kids can be crowded in for the weekend matinees. Frank Senres is instituting the Saturday matinee for first time to accommodate expected juve invasion. He's also adding Chiquita & Johnson to the show.

Stooges—Larry, Moe & Joe—indulge in the same eye-gouging, slapping, bopping routine which once made them headliners in the days of Ted Healy (Joe De Rita now replaces the late Joe Howard in team) but which virtually retired them until their films went on tv for the youngsters. It's slapstick without being particularly funny, and while they work hard, the means isn't grooved to any definite end. All the lads need is fresh and pop material.

Show opens with the Flying De Gauls, six brawny and nimble lasses from Australia whose tumbling is speedy, expert and sometimes near-sensational. The two Montoya Sisters are on for six vocal numbers, combining the lively strain of a Latin beat with such familiars as "Sentimental Journey" and "Fascination," okay but pedestrian as an act.

A typical classy Donn Arden production number, bright in costumes and fast of pace, is a fitting closer. Dick Stabile and his orch lend their customary excellent musical backing and Max Fidler's Quartet provides tunes for dance-minded patrons.

Whit.

Crescendo, L. A.

Los Angeles, Nov. 11.

Mort Sahl, Johnny Nash, Eddie Grady Orch (6); $2 *cover,* 2-*drink minimum.*

Singer Johnny Nash made an impressive west coast night club bow (11), belting and lilting a dozen-chosen tunes with enough talent and presence to establish him as a strong nitery personality. He has "headliner" ability and, an opener to Mort Sahl on the current Crescendo bill, he plays a big part in a top Sunset Strip show.

Audiences undoubtedly are going to hear and see many singing stars in Nash. His phrasing and occasional slurring are in the Johnny Mathis vein, and he handles himself with the masculine counterpart of Lena Horne's finesse. If Nash continues to develop his personal style — and, with continued exposure to live audiences, it's reasonably certain he will — he'll turn what now are similarities into bonuses. Basically, he has a strong voice and a pleasing appearance, a great start out of which to evolve a top name.

He's most natural with "Imagination" and "Green Sleeves" and comes on strongly with "Zing Went the Strings of My Heart" and "All Right With Me." A stronger upbeat ending was indicated to cap his fine 38-minute opening turn, backed most adeptly by the Eddie Grady orch.

A youthful (21) performer who started on the Arthur Godfrey tv show, Nash seems to be in a potentially explosive show biz spot. He records for the ABC-Paramount label. He stars in Hecht-Hill-Lancaster's forthcoming "Take a Giant Step" and this week wound up a role in Metro's "Key Witness." Word should get around quickly about his 18-day Crescendo stand, and, in all, things may be ready to pop for the lad.

Nash continues through Nov. 29, with Sahl playing the Gene Norman room through Jan. 3. While Sahl's Crescendoings have been reviewed in these pages on many occasions, it should be noted he's brighter than ever. Currently, cranberries are his dish.

Ron.

Jane Froman's Sashay Into Chez Amid Snowfall In 1st Post-Surgery Date

Chicago, Nov. 17.

Jane Froman, absent from cafes for two years to undergo further surgery, is launching her return with three weeks at the Chez, thence to the N.Y. Persian Room, with a video special also on her Gotham slate.

Plucky performer might have had a more rewarding opener at the Fairbanks Ct. spa but for stormy weather that poured fresh snow on the town and obviously cut down the normal Friday night (13) pub-crawling. As it was, those who braved the elements faced the headliner rapt and generated a compensating warmth per their mitt commotion.

Chez Paree, Chi

Jane Froman (with Julian Stein), Ford & Reynolds, Chez Adorables (6), George Cook Orch (9); $1.95 *cover,* $4 *minimum.*

For her part, Miss Froman reacted with her own warmth and grace. Through the woe of a saga that's long been legend, star is a glad-to-be-alive inspiration that's not lost on the clientele. Applause for her teeoff told as much.

In appearance, she's as robust and handsome as ever, and the effortless way she strolls belies the leg brace that's required. For tablers, knowing it's there—if they do—this is all but forgotten through her caroling. Wisely to complement the personal radiance, she culled a pink satin gown with matching stole and rose bodice. It set her off magnificently.

Miss Froman's soprano seems not to have lost any of its vivacity, and she controls it with a surety of old. The catalog has a refreshing diversity—"All of You," some Gershwiniana, "How About You," a couple of good novelty pacechangers, and the enchanting identifier, "With a Song in My Heart." A pair of the new tuner "Sound of Music" is excellent Froman but so-so Rodgers & Hammerstein, and though it keeps the star au courant, a coupla evergreen ballads might have been in better order. With her effectively at the keyboard is Julian Stein, and George Cook's nine-piecer is satisfactory to the task.

In the thankless warmup, comics Ford & Reynolds come off okay with frenetic cornballing. Typical stale gag: "Do you always stutter?" "Only when I talk." Pair work in zany fashion through takeoff bits (Durante, Eddie Jackson, Louis Prima), revive vaude as a coupla strawhatted troupers, and kid a rock 'n' roll idol. Both fellows are versatile on a variety of instruments they clown with, and these doings copped best response. Act is commercial, but could use some fresh slants.

Chez Adorables parade on twice in a show biz medley, and a bolero. Bobby Darin headlines Dec. 4.

Pit.

Hotel Roosevelt, N. O.

New Orleans, Nov. 14.

Roberta Sherwood (with Ernest Lorenzo and Red Newmark), Giselle & Francois Szony; Bobby Blanque, Jack Delaney, Leon Kelner Orch (12); $2.50 *weeknight minimum,* $4 *Sat.*

Roberta Sherwood had her old fans and a host of new ones on hand for the opening of her second stand in Seymour Weiss' plush Blue Room. The distinctive pipery of the Cinderella Lady is coupled this time with the expert ballroomology of Giselle & Francois Szony to provide an hour-long treat that maintains the class spot's high standard.

Miss Sherwood again clicks heavily, establishing close relationship with tableholders immediately by strolling traditionally down center aisle from dark into spotlight warbling "Love Is a Many Splendored Thing." En route to stage she stops for chats and hand shakes. Thrush belts oldies, spirituals, pops and standards fast and with impact. She had the aud with her all the way. She has a superb sense of rhythm and disarming simplicity of manner. This visit her songalog includes "All Alone," "I Got Lost In His Arms," "It's All Over Now," "Lazy River" and "Look For The Silver Lining." She encores with several frenzied cymbal-beating tunes including a rousing "Bill Bailey" and a smart mixture of folk and other tunes.

Miss Sherwood is given topdrawer backing over the full route of about two dozen songs by Ernest DeLorenzo, presiding at the 88, and Red Newmark, strumming the electric guitar. She exits amid heavy palm-pounding after donning eyeglasses and sweater.

Sharing top honors of the evening are the Szonys, suave ballroom specialists, making their bow in the room. Their grace and charm, as well as dizzy lifts, spins and ballet work, put them in the plus column. Brother and sister duo has loads of showmanship and excellent contrasting routines. Team highlights turn with interpretation of "Sleeping Beauty" for smash finale. Fact their music was lost en route to engagement here failed to handicap dancers. Tchaikovsky bit was performed to recorded music.

The Leon Kelner musical aggregation backs show expertly, and its smooths and listenable style keeps dance floor crowded during ankle-bending sessions. Band vocalist Bobby Blanque also registers solidly.

Joe E. Lewis opens two-week stand Nov. 26.

Liuz.

Village Barn, N. Y.

Lou Mosconi Jr., Vivian Lori, Gerri Gale, Larry McMahon, Bill Cimler, Lou Harold Orch; $3-$3.75 *minimums.*

Meyer Horowitz, who has been running the Village Barn since its inception 32 years ago, is gradually relinquishing his reins, with Lester Loew and George Goodman taking over. The Barn has been a pioneer in many nitery developments in New York and much history is connected with that cafe. For example, this spot was one of the first niteries from which a regular television show emanated. Prior to that Horowitz, had network lines run in so that not only were its bands heard in remote parts of the country but also its acts.

The Barn is still one of the spots that paved the way for the banquet business. It was one of the first cafes to discount prices for students in the belief that it was an audience builder for the future.

These days, the Village Barn is still dipensing in addition to the floorshow, square dancing and games. It has always been a good audience gimmick.

The floorshow is paced by Larry McMahon, who used to be a bandleader here. He is now the emcee and conductor of the country games. The talent generally comprises those seeking recognition in N.Y. Lou Mosconi Jr., of the famed vaudeville family, is the headliner. He is essentially a clever lad. He works in the physical as well as the oral realm. He's hard-working and funny most of the time. The material needs some juxtaposition and he can use some stronger writing, but he has the elements of a good turn and shows effectiveness here.

Gerri Gale is a singer-dancer who works en pointe. She has some good routines, and her terps are considerably stronger than her tunes. She essays some special material as well as a calypso number, but it's her dancing that provides the major strength.

Vivian Lori (New Acts) rounds out the show. The music is well done by the orchestra of Lou Harold, and Bill Cimler provides the relief at the electric organ.

Jose.

Statler-Hilton, Dallas

Dallas, Nov. 13.

Rusty Draper, Wynn Warner Orch (11); $2-$2.50 *cover.*

This is Rusty Draper's third local nitery appearance, a repeat in the posh Empire Room, and in the interim he scored as costar with Jane Powell in "Oklahoma!" at State Fair Musicals in June, 1958. Meanwhile, he's mated himself to the material that makes a cinch headline act. This time around he belts to a begoff, and could have done more.

Opens, fretting electric guitar, with vocals of "Best Things In Life Are Free" and "Lazy River." Plugs Mercury waxings with "Whispering Sands," "Freight Train," "Gambler's Guitar" and "Are You Satisfied," latter with aud singsong, as with "Heart of My Heart." He keeps the crowd with guitar instrumentals of "Begin the Beguine," "April In Portugal" and "Third Man Theme." After one-line comedy throwaways he does a hillbilly lyric, "Chasin' Wimmen," segues into "I've Got A Rose Between My Toes From Walkin' Through the Hot House After You," for big mitting. He's on banjo for these hits.

Ends his full-hour stint with guitar and vocal version of "Mack the Knife" for a smash show. It's clean all the way.

Wynn Warner's band opens the show with a unique bit, the full crew in a fine "Holiday For Strings" arrangement.

Draper runs two weeks; Norman & Dean open Nov. 26 for fortnight.

Bark.

Beverly Hills, Ciney

Cincinnati, Nov. 13.

Andrews Sisters, Guy Marks, Moro-Landis Dancers (8), *Dan Killarney, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3-$4 *minimum,* $1-$1.50 *cover.*

The Andrews Sisters, money in the bank here, and Guy Marks, comedy newcomer, hit in the current two weeker. Backing them in style are the Moro-Landis line with Dan Killarney vocals and the house orch directed by Gardner Benedict.

Still rich in close harmony, the Andrews trio likewise is long on showmanship. Appearing in balloon skirted gowns of black, white and red, the gals roll out samples of their polka, "By Mir Bist Du Schoen," "Rum & Coca Cola" and other early disclicks to smash returns. Patty, who does the pacing, LaVerne and Maxine make quick on stage changes to flapper skirts for clowning through "Collegiate" and other '20s songs and a zany "Barney Google" dance routine. Use the bouncing ball for an aud participation on "Show Me The Way To Go Home." After two encores, a begoff on "Apple Blossom Time." John Hyland is their special drummer.

Guy Marks, trim in tux, quickly hits with his brand of impresh comedy. Young, slender and an easy worker, he starts carboning of his boyhood fancies. Then silent films, femme singers with early radio bands, tv commercials, Milton Cross announcements of Met Opera programs and double voice takeoffs of the singers. His falsetto high is a standout. Biggest mitting opening night was on his takeoff of a talk between Gary Cooper, Humphrey Bogart and an Indian chief with his treatment of the Indian's mutterings and gestures and Cooper's interpretations. Solid for 30 minutes.

Jane Morgan returns to head the opening Nov. 20.

Koll.

Arpeggio, N. Y.

Bobby Short Trio, Ralph Strain; $4.50 *minimum.*

Balladeer and piano man Bobby Short represents a change in policy for this pleasantly refined eastside room. Club was on an instrumental kick (no vocals), the gimmick being used in a good many spots to get around the 20% cabaret tax.

Apparently management's feeling is that the pre-holiday patrons will be cheerful enough to go for Uncle Sam's bite out of the tab in return for the fuller entertainment vocalizing provides.

Short, who is in for 10 weeks, fits nicely into the Arpeggio layout. His lengthy book of standards and showtunes is on the sophisticated side, as is his vocal style. Still he can belt 'em hard enough to overcome any frolics from ringsiders. He does a turn of about a dozen numbers, including encore. The frame is interestingly paced with upbeaters, calypso and a couple of dreamy ballads. Short's rendition of "Can't Get Started" is particularly interesting. He does a straight show-style version of the Vernon Duke standard which is almost invariably heard in a jazz arrangement.

Arron Bell, bass, and Kenneth Belding, drums, lend solid backing to Short's piano. Ralph Strain fills the interludes in easy going piano style.

Barbara Carroll Trio moved in Monday (16) for a six-week stand opposite Short.

Bill.

Cork Club, Houston

Houston, Nov. 12.

Chuck-A-Lucks (3), *Carlos Compion Orch* (5); *no cover or minimum.*

Chuck-A-Lucks (3) draw good auditor response in their second major nitery appearance here in less than a year. Comedy-vocalists come out zinging and go into "Song of the Open Road," change pace abruptly with "Well, All Right." Then come first-rate vocal impressions of various song groups (Ink Spots, Mills Bros., Four Aces, Four Freshmen) and individual carbons of some rock 'n' rollers.

Rendition of their own soon-to-be-recorded "Unconditional Surrender" leaves aud as fractured as a python in a revolving door. Group's comedy at times is wild, although some of the funny stuff has been toned down for this house. This phase of performance is good, but one or two bits could be dropped without hurting the act.

Chuck-A-Lucks met at North Texas State College and organized the act before leaving that school. Now more matured and polished, the vocalists—Charlie Dickerson, Adrian Keith and Reuben Noel—display excellent harmony and presentation.

Skip.

Left Bank, N. Y.

Barbara Kirk, Trio Martino, Nino Silva; $3 minimum.

Legit producer, art gallery impresario and radio regular Dick (Dorothy &) Kollmar has one of the more attractive bistros in Manhattan and points west. Calculated to be offbeat, in light of its off-Broadway (and off-fashionable eastside nitery orbit) location, the Left Bank is geographically the Rive Gauche so far as the regular saloon circuit is concerned. He has compensated for the low-rent district location with a high-grade decor and a very palatable environment, inerlarded with enough musico-vocal interludes to appeal generally and make it a good $3-minimum's worth to any gadabout.

Emceeing the proceedings and officiating as general major domo, Kollmar intros Barbara Kirk and the Martino Trio as his two current acts, spelled by expert pianologist Nino Silva who also doubles as Miss Kirk's accomp. She's an attractive thrush of light opera and musicomedy voice, well-trained and obviously schooling herself to essay familiar pops like "Hi-Lili," "Parlez-Mois d'Amour" (en Italien) in between her musicomedy excerpts. She is a pleasant singer who, when she develops an "act"—not merely a succession of popularly appealing lilts, in which she is professional enough—will graduate into more important bookings other than the in-time boites.

The Martinos are a lusty combo from Brazil who mix up their Portuguese and Spanish tempos to self-accomp on variable guitars, maracas and bongo drum background. They, too, are savvy on choice of songs and make a good sum-total impact.

Kollmar, because of the West 50th St. locale (just west of 8th Ave.; facing the Madison Square Garden side-entrance), must pitch more for the Broadway theatre crowd than the eastside clientele where he, himself, has long been a regular, as is his wife, Dorothy Kilgallen. The room, with Kollmar's penchant for the hands motif, is an attractive interior. Upcoming is Po'l Chapell, a French gamine-type chirp (excepting that she's of Italian origin), making her Yank debut. She does her stuff to self-guitar accomp and has her own trio backstopping (to be reviewed in time). *Abel.*

Quaglino's & Allegro

London, Nov. 11.

Archie Robbins, Felix King and Don Harper Orchs, Roy Wallis $5.75 minimum.

It's a number of years since Archie Robbins first came to London to play a cabaret engagement at the old Ciro's Club, but he has returned several times for vaude and tv engagements and, in consequence, is now reasonably well known on this side. Now he is back on the nitery scene at these twin Piccadilly spots, after a year in a West End revue, and once again impresses as comedian and singer.

Robbins has a smooth flow of polished comedy patter all geared to raise a constant stream of yocks from appreviative ringsiders. He has a light, relaxed style, rarely overplays a gag and makes his point quickly and surely. His gab is variable from good to very funny and, like most visiting Americans, sets an example by using mainly new, original material.

The comic is also strong on the song stakes, and here too uses specially written numbers. A diverting offbeat entry is his lyric about papa Gabor featured in "This Is Your Life," and a nice diversion is also provided by "Basement In the Bronx" which parodies Gordon Jenkins' "Manhattan Tower." Other songs about a hit record and a Metopera star on tv are up to standard.

Felix King, who recently transferred from Berkeley Square to Quags and the Allegro, is of course an experienced hand in backing a performer, and Robbins gets the best possible accompaniment. The two bands double in both rooms and while one is resting Roy Wallace takes over at the ivories. *Myro.*

Riverside, Reno

Reno, Nov. 12.

"Salute to the Olympics," with Mae Edwards, Dennis Parr, Buff, Joan & Dotti McCusker & Co. (7), Eddie Fitzpatrick Orch (10); no minimum, first show dinner only.

Reno's first ice show in many a year takes the 1960 Winter Olympics at nearby Squaw Valley, Calif., as its theme although the event is not scheduled until Feb. 18. The portable ice rink is decorated with flags of the participating nations and the Olympic Room staff is garbed to match.

Mae Edwards, the star, has a graceful number with soft blue lights and violin for tone. Despite the limits of the rink, she's twirling, leaping and waltzing with skillful abandon. Dotti McCusker, who also produces and stages the show, has an amusing contest with Miss Edwards in posing as an obstreperous member of the audience wearing skis. Because her own skates fit through slots in the skis, Miss McCusker is able to perform comic imitations of the other's routines.

Dennis Parr's skating is fast, high, dazzling, and occasionally alarming; once his skates struck the baseboard border of the rink. He varies costume and skate-dancing to fit the Spanish or military music.

Buff & Joan McCusker are the smoothiest couple of the show, a pleasure in style and poise. Their adagio is too brief. Ronnie & Diana Plank spin through a tiptoe arrangement.

The whole cast, including Bill Ward, Karyl Lee, Toni Camel, Charlen Pearson and Alan Smith, do a finale based on "beats," featuring a good few minutes of jazz dancing by Parr. The men in beards and the girls in black tights with overcoats mill and chatter beatnik parody with clever casualness. The show ends with paper snowballs thrown at the guests.

A non-skating performer, Renee, is an efficient puppeteer. His four poodle marionets demonstrate the can-can, and others depict a concert pianist and a strintease artist. *Paul.*

Berns, Stockholm

Stockholm, Nov. 10.

Max Hansen, Gine & Gerardo, Marie Dieke, Hakan von Eichwald Orch.

Max Hansen, a name in Scandinavian show biz, has appeared at the Berns several times since 1917, and always with the same success. Once a great name on the European continent (it was before Hitler), he now spends most of his time in the northern countries.

At opening night at the Berns, Max Hansen gave a new proof of his brilliant showmanship by keeping the audience spellbound for a much more time than originally scheduled. In fact, he kept going on so long that the second performance had to be cancelled. This, however, might not be so good if made a rule. Act also needs more songs and less talking. At least it would be preferable at a place like Berns where the audience is so international, and since foreigners have certain difficulties with the Swedish language.

Two U.S. dancers, Gina & Gerardo, present firstclass dancing with most of their numbers given a Latin touch. They should do very well during their Swedish stay.

Marie Dieke, Dutch-born singer who has been in Sweden for some years now, offers some new and old pop tunes in Swedish, Italian and Spanish. She does a solid performance.

Berns' Orchestra conducted by Hakon von Eichwald is a standout, with a repertoire covering everything from light classics to today's hits. *Winq.*

Chi Chi, Palm Springs

Palm Springs, Nov. 13.

Dorothy Dandridge, Keiko, Hale & Hayden, Bill Alexander Orch (7); $2.50 cover.

Back where she started when in her teens, Dorothy Dandridge gave the Chi Chi Starlite room a chance to see how much she had grown in the years between. When she was first here she was a promising nobody. Now she's a star.

It shows too. She isn't just a singer. She can act. What she learned in the film version of "Porgy and Bess" is not limited to her version of "I Love My Porgy" but spills over into "Island Down In The West Indies" where she munches an apple while singing the tune. This, of course, is an old bit in show biz but it seems to fit better here than in most places.

Her versions of "Sweet Talk," "Baby All the Time" and "Easy Livin'" went over well but "Home Cookin'" got the biggest hand.

Bill opens with Keiko, Japanese dancer, and Hale & Hayden whose chief novelty number is "Castro Swings Batista." In song, of course. They also get a lot out of an audience participation of "I'll See You In My Dreams."

Bill Alexander's orch backs all the acts with his usual assurance. *Scul.*

Harrah's, Lake Tahoe

Stateline, Nev., Nov. 10.

Teresa Brewer, Terry Tones (4), Marc Antone & Jackie Curtiss, Leighton Noble Orch (12); $2 minimum.

Teresa Brewer's half-hour is flawless, polished and pleasant. The lively little redhead chirps through her biggest successes and a score of standards with frequent costume changes. The Terry-Tones, an able young male quartet, lend precise assistance. Their dancing is routine but well done.

The loudest approval are for Miss Brewer's versions of "Old Fashioned Girl," "Till I Waltz Again with You" and "Richochet Love." The distinctive near-squeaky voice also capitalizes on the venerable "Don't Bring Lulu," "Jeepers Creepers" and "You're the Cream in My Coffee." She wins hushed respect with a change in pace, a subdued number called "Mothers are Made in Heaven." It's a bit thick but it works.

The act proves that the singer is a graceful hoofer in her own way and she trips through several period ideas. After one of the several costume changes she runs through a respectable Charleston. As the "Daughter of Rosie O'Grady," she scores with a jig.

The Russ Hall production is opened by Marc Antone and his partner Jackie Curtiss. Curtiss dresses in short pants for several little boy gags and later shows incredible body flexibility as the victim of hypnosis. Under Antone's spell, Curtiss does passable imitations of Tony Martin, Belafonte, Eddie Fisher and even Pearl Bailey. Both are singers of some merit.

As Miss Brewer does later, the comedy duo turns serious in singing "Everybody has a Home But Me" after an intro about the domestic rewards missed by show people.

Miss Brewer and the comedy team will remain at Harrah's South Shore Room through Nov. 22. *Paul.*

Edgewater Beach, Chi
(FOLLOWUP)

Chicago, Nov. 11.

Fact that Edgewater Beach Hotel's Polynesian Village is mostly squaresville seemingly has obscured the reality of its hospitality to top jazz. First there was Arthur Lyman, now it's Cal Tjader, and Martin Denny is a'coming.

Whether the room is suited to straightaway jazz, modern or otherwise, is questionable; but Tjader, as with Lyman and Denny, serves up the progressives flavored to complement divertissement in the South Seas idiom. As long as it sticks to the mood, then, jazz fits in at this compound. Tjader bucked the mood at his teeoff (10) dinner show set by leading with a couple of arty itmes, but finally choked off the table buzz pretty much when he added exotica, per conga drums and bongos, for "Poinciana." Session sustained the reaction with ditto-styled "September Song" and "I Love Paris."

Japanese chirper Reiko, whose pert manner and appearance bring Pat Suzuki to mind, is a holdover and still fetching chuckles and a fine mitt for her cute grappling with the English in some Yankee cleffings.

Fresh in are the Pearls of the Pacific (8), a Tommy Bartlett import from the islands, which includes four hula dancing femmes, three males making musical accomp, and Tau, who fascinated them with his ritual dancing, including a walk through fire. Femmes are first-rate at the hip movements, even from a sitting position. Various stints collected nicely from the crowd.

Carl Sands orch continues with dance sets, and furnishes oke backing for the show, with stays through Christmas. *Pit.*

The Playbill, Dallas

Dallas, Nov. 10.

"Bottoms Up—1960," musical revue produced by Breck Wall; features Jeanne Allen, Bill Fanning, Ann Benson, David Harris, Suzan Buhrer; directed by Judi French; choreography by Anne Lorch; sketches and special lyrics by Sheldon Harnick, Bud McCreery, Mike Stewart, Murray Grand; music by Camilla Duncan Trio; musical arrangements, Bob Farrar; costumes, Mace Spears, Jimmie Rodriguez; sets, Ian Meredith; $1.50-$2 cover.

Young producer Breck Wall, flushed with two sucessful local stagings this year ("The Boy Friend" at the Maple Theatre and "Bottoms Up!" intimate revue which got an unprecedented six-week run last summer in the Adolphus Hotel's Century Room), has gone into business on a permanent basis.

Partnered with Joe Peterson, Wall opened The Playbill, new theatre night club, replete with adjoining cocktail lounge. Club, a stone's throw from hotel row, is on "Poet's Strip" (McKinney Ave.) and surrounded by beatnik coffee houses. It's a plushy little 200-seater, high in modern, sophisticated decor. Terraced theatre has a curtained stage and this, the southwest's first intimate revue nitery, should make a hefty bid for entertainment dollars with the melding of legit and nitery face. There's no dance floor, and even the showbacking trio is behind a curtain.

Embellishing his summer success, Wall is staging an 80-minute hilarious revue, "Bottoms Up—1960!" consisting of 21 sketches. Show at midpoint has a 30-minute intermission. It's again a huge success and a welcome, offbeat addition to the regular nitery scene. Swift show puts pressure on the five performers, but each does a slick chore.

Top honors go to comedian-vocalist Bill Fanning; he rates yocks with "Appetites Enormous," solo sketch, duets with Jeanne Allen in "Bye, Bye, Baby" and gets solid laughs in a takeoff of "Death of a Salesman" with David Harris and Suzan Buhrer. Ann Benson clicks with solo vocals, "Good Little Girls" and "Magic Moonlight," adds sharply satirical, but topical lyrics to "Big D Is a Grand Old Game." Suzan Buhrer's comedic talents easily register in sketches as a wretched housewife, a hillbilly and a sophisticated party-goer.

Pretty vocalist Jeanne Allen, away from blackouts, belts a big vocal of "Red Hot Mama," in tandem with David Harris, that's a begoff. Harris' big inning is a biting, but perfect imitation of Victor Borge's piano act. He also makes the most of a psychiatrist sketch with Fanning. *Bark.*

Hotel Muehlebach, K. C.

Kansas City, Nov. 12.

Merry Macs (4), Danny Ferguson Orch (6); $1.50-$2 cover, $2 beverage minimum.

After being kept out of the Terrace Grill for two nights while a brief misunderstanding existed between the hotel and AGVA, the Merry Macs came on Wednesday (11) to open in grand style. Their 35-minute song session is a fine bundle of entertainment and reveals their individual four-part harmony style to be as distinctive as ever. Ted McMichaels, Geri & Rol Dapron and Gary Lemel make the blend a joy to hear and their time onstage seems short indeed.

Danny Ferguson orch give them some fine backing as they swing through more than a dozen numbers, opening strong on "S' Wonderful" and socking over "Do You Ever Think of Me" and "Honeycomb" in rapid fashion. Novelty entry, "Television," serves as effective change of pace, followed as effectively by an Era label entry, "Bluesville, U.S.A." In a "Sentimental Journey" of old faves they draw a fine hand for "Always," "Cuddle Up a Little Closer" and "The One I Love Belongs to Somebody Else," put some near-shady lyrics to "Whoopee." As a closer, McMichaels leads out on "Mack the Knife" for fancy hand from the customers.

There's much to be said for the personable work of Geri Dapron who adds much with both her voice and smile, while McMichaels, of course, is the vet and anchorman of the group. They're fine all the way on blend, choreography and musical quality.

The Macs were in here about four years ago for a very satisfactory engagement, and this is a fitting followup. They stay at least through Nov. 20. *Quin.*

Tidelands, Houston

Houston, Nov. 10.

Nino Nanni, Don Cannon Orch (6); no cover or minimum.

Nino Nanni has an act that is tailored for certain houses, and this Tidelands Motor Inn nitery is very nearly one of those houses, for he requires intimacy.

Nanni sits at the 88, singing or talking his songs in a throaty Boyer voice. The talk style is more effective, as when he does "What is a Boy," "Pesky, Throw The Ball" (a takeoff on "Casey At The Bat") and his begoff, "Story of a Piano."

Nanni leans heavily on innuendo, has a good beat on the piano, especially his boogie woogie, but he would do well to discard a series of tired jokes. Entertainer does have talent, and small opening house should build during his two weeks here.

Don Cannon orch again backs well and is excellent in a pickup job, as several of Nanni's tunes are allegedly unrehearsed. *Skip.*

Cocoanut Grove, L. A.

Hollywood, Nov. 13.

William Bendix, Rose Marie, Harold Lloyd Jr., Six Bendix Starlets, Half Bros., Bernie Richards Orch (13); $2-$2.50 cover, $3 minimum.

Current show at the Cocoanut Grove reflects the new trend in nitery entertainment, the package or capsule musical revue. Headliner is Bill Bendix who broke in the act last month in Reno and Las Vegas. The veteran works hard at it, singing surprisingly well, kicking up his heels in some admirable terpsichore, and doing takes with the best. The supporting acts are flashier than the star, but they supplement, rather than undermine, his quieter talents.

Premiere attendance was only moderate, but the show should be strong on word-of-mouth. Act is substantially the same as the one seen in Reno-Las Vegas except for Harold Lloyd Jr. and the Bendix Starlets, latter a slick line of six chicks who intro and back production numbers. Rose Marie is toplined with Bendix.

Show is formatted a la a musical revue. Bendix opens with "Bill," then goes into a comedy routine of singing "Mack The Knife," with Rose Marie. The Half Bros., a juggling, unicycle act, with clown with this pair, and do a routine with the six showgirls, "Lucky Pierre." Rose Marie solos on "Mama Thinks I'm A Star," "My Blue Heaven" and "Chena Luna," broken up, or fractured, with notes and comments on music and life in general. She and Bendix do a "Look Who's Dancing" bit of softshoe, in which he lives the life of Riley taking turns dancing with each of the showgirls.

Harold Lloyd Jr. got the evening's biggest hand with his solo turn, "Lonesome Road," "Hard-Hearted Hannah," "Old Debbil Moon" and an original, Glen Vernon's "Goodnight Tiny One." Program winds with Bendix and Rose Marie in a patter song, "Word A Day."

Of the new portions, Lloyd Jr. is impressive. This young singer continues to show exceptional promise, more on each outing. This is his first big, classdate, and he brings class to it. The Bendix Starlets are attractive and one singled out as "Gertrude" has a comedy sense, as well.

Bernie Richards orch is new to the Grove but seems to have an agreeably danceable beat. Band gives good backing to the acts with Bendix's musical director, Buddy Freed, directing. Show runs 75 minutes and will be in for three weeks. *Powe.*

Mister Kelly's, Chi

Chicago, Nov. 10.

Dave Gardner, Janet Arlen, Marx-Frigo Trio; $1.50 cover, $2 Fri. and Sat.

Dave Gardner is a Bible belt hipster—a groovy cat, "dearhearts," who springs himself in what's probably the most outlandish rat-a-tat to be sampled in the offbeat loop currently. "Brother Dave's" rejoicing is weirdsville in hominy grits, and just how many really dig him (or know what's to dig) is moot. Right now, at least, he has marquee strength with the hippies, mainly per his Jack Paar televisits of months past.

In the modern vogue, he pumps across the irreverent, but in his case the targets are generally safe. His social significance in the main lacks the truly incisive and vigorous viewpoint.

It's a careening talkathon, some of it wildly constructed tales, the rest like long scrambled paragraphs taglined "Now weigh them thoughts!" Barrage is kept moving as he chain-smokes, and while there are some genuinely funny moments, most of it clatters on the ear like obsessive verbiage. He zings out beaucoup sex, but it's more purple than witty. This Kelly's four-weeker is one of Gardner's few incursions north of Mason-Dixon. He may find his best response in the hip parlors, but even the offbeats may reckon his stuff thinnish once the early razzle-dazzle dissipates.

Thrush Janet Arlen is covered in New Acts, and the Marx-Frigo combo supports the bill dependably. *Pit.*

Hale's O'seas 'Holiday'

Chester Hale will plane out to Europe Nov. 25 to restage the touring edition of "Holiday on Ice." It's the show which played Moscow and Leningrad recently.

The icer will rehearse in Stuttgart and play in Munich prior to opening at the Wembley Stadium, London, Dec. 26.

Unit Reviews

Jazz for Moderns
(Univ. of New Mexico)
Albuquerque, Nov. 10.

Ed Sarkesian production featuring Dave Brubeck Quartet, Lambert Hendricks-Ross Trio, Chris Connor & Trio, Chico Hamilton Quintet, Maynard Ferguson Orch, Leonard Feather. Nov. 9, '59 at Johnson Gym, University of New Mexico. $3.50 top.

Jazz—the washed variety—generally unemotional and non-frantic (with the exception of the Maynard Ferguson group) played to a happy, tranquilized crowd of about 3,000, mostly students at the Univ. of New Mexico, in a one-nighter.

The scientific systematic sounds proved to be just what the name implies—modern and progressive and cool—despite the subtitle tagged on the show here by the sponsoring Alpha Pi Epsilon frat, the "Jazz Fiesta by the Rio Grande."

Top crowd-pleaser was the performance of the Dave Brubeck quartet. Brubeck drew big mitt, calling for only encore of evening, at end of his 30-minute stint, just prior to intermission. Brubeck, one of the high priests of the counter point crowd, especially excited audience with his spectacular piano work. He makes the normally inflexible Steinway just about as pliable as a tenor saxist. Brubeck can make the instrument sing or he can make it sound like longhair. He encored with Duke Ellington's "'A' Train."

Chris Connor, blond vocal headliner, was hampered in her work (as were other vocalists) by poor mike facilities. Especially pleasing were her work on "Get Out of Town" and "Lover Come Back to Me." To many, however, she still sounds a lot like June Christy, whom she followed in the chirping spot with Stan Kenton's orch a few years ago.

Also hampered by the mike was the Lambert-Hendricks-Ross Trio, a vocal singing group. Group's inane sounds pleased, however, and added a light note to otherwise strong instrumental bill. Top offering was "The Spirit World" in which John Hendricks does socko vocal imitation of a sax. Dave Lambert, senior member of the trio, gets mileage out of his description of himself as "the world's oldest living bebop singer." Annie Ross, only distaff member of group, is a pleasant looker with exciting pipes.

Concert session opened with Hamilton's group, sounding much like a chamber music quintet. Hamilton's drumming and low blue lights added greatly to group's biggest number, "Blue Sky."

Blasting the roof off the hall and definitely one of the top bands to play here in many a moon was the Maynard Ferguson 12-piece outfit. Generally laying off mutes with straight open horns, the heavy sounding big band pierced and punctuated the concert with a strong climax. Ferguson himself is a real working leader. He alternates between trumpet and valve trombone and cuts loose. Definitely not for quiet music fans, nor for oldtimers, this is modern, punchy and swinging. This is a band to watch.

Making a brief appearance with the band was chirper Ann Marie Moss, who looks like Jo Stafford and sounds like Rosie Clooney. The gal's new and will pick up a lot of savvy as she moves along. Redheaded buxom gal pleases nicely with "How Long Has This Been Going On" and "Let's Fall in Love."

Jazz writer Leonard Feather was adequate as emcee of the three-hour show. *Mitt.*

The Big Beat Show & Marty Wilde Show
(Odeon, Glasgow)
Glasgow, Nov. 10.

Larry Parnes presentation with Marty Wilde & Wildcats (3), Vince Eager, Viscounts (3), Terry Dene, Billy Raymond, Julian, Sally Kelly. At Odeon Theatre, Glasgow, Nov. 9, '59. $1.20 top.

Current crop of young rock singers in the U.K. are given their heads in this unit layout, presented on one-night stand at key Rank Organization theatre. Outfronters, mainly of the teenage distaff section, give out as enthusiastically as the pipers and squeals of pleasure are order of the two-hour show.

Main recipient of the teenagers' mitting was Marty Wilde, tall rock 'n' roller who garnered loud yells as he gave out vigorously in such current pops as "Sea of Love" and "Teenager in Love." Disk and tv singer, improved in style in recent months, works to obvious satisfaction of the teeners, and is backed ably by his New Wildcats musical group.

Vince Eager, another rock warbler and equally tall, gains strong reaction with "Dream Lover" and "My Love." He has lotta good attack plus showmanship, and appears to be heading for more honors in the British popster realms.

Terry Dene, another young male singer, disappoints. Apart from being difficult to hear against the accompanying musicians, he has no specific form to his act, and does little but quiver with leg and body action. Julian, yet another teenage male warbler, lacks stage technique, as shown in his bad entrance. Sally Kelly is diminutive chirper scoring moderately with "Lipstick on Your Collar."

Best supporting act are the Viscounts, trio of males with a good sense of fun who show strong potential and exit to solid palming.

Billy Raymond, young pop singer and comedian, turned emcee for this unit offering, adopts a pseudo-American accent with good results. He is on his home ground, and wins surprisingly happy applause for his daring rendering of "Scotland the Brave," a traditional ballad, even getting the juves to clap hands in time with the beat of this favorite Auld Lang Syne tune. Raymond has comedy plus singing talent which he still has to channel into proper format. *Gord.*

Louisiana Hayride
(COLISEUM, OTTAWA)
Ottawa, Nov. 10.

Tillman Franks production, with Johnny Horton, Marvin Rainwater, Mitchell Torok, Billy Grammer, The Gays (4), Thumbs Carlyle, Tommy Thomas, Tillman Franks, Hank Lariviere, CFRA Happy Wanderers (5). At Coliseum, Ottawa, Nov. 9, '59; $1.75 top.

To be a successful country & western artist today you gotta be a comic too, it looks like. Anyway, all the traveling acts in this 150-minute show devoted considerable time to patter, gags and just plain jokes, mostly bluish and almost all loved dearly by the Ottawa Valley audience of around 1,500.

Openers, straight C&W CFRA Happy Wanderers (Frank Ryan's radio station CFRA brought the unit here), have never showed to better advantage. Next, Joe Brown vocalized the lugubrious "Heartache No. 1" to the crowd's taste, then brought on Rodeo disker Hank Lariviere for a song skillfully plugging highway safety, with a couple of verses in French aimed at taxi drivers. (He's recorded one side in English, other in French.) Bob King, also Rodeo, sang a sobber "Lonely City Park" quite mellifluously, followed by a lively hoedown from fiddler Ward Allen of Sparton label. Windup of half-hour was "Happy Wanderers' Rock 'n' Roll," a fresh instrumental that might catch on.

CFRA's top deejay Gord Atkinson briefly plugged station's free Saturday teenage hops, then first of touring acts came on: the Gays, two brothers and attractive brunet Miss Vere, all of Decca and mainly in scarlet, plus a Shad Records guitarist whose name couldn't be caught. They did some neat voice blending in "Make My Dreams Come True" and some audience participation comedy that got over big. Billy Grammer, a personable Monument artist in business suit and black tie, reaped plenty laughs and good reception, particularly for melodiously rendered "Bonaparte's Retreat" and his last-year hit "Travel On." He introed standout guitarist "Thumbs" Carlyle with a long, tasteless joke about his lack of stature that didn't get much of a laugh.

Mitchell Torok (now on London), whose reissue of "Caribbean" is currently big here, virtually eschewed C&W for Latinos, jokes and film-star impressions—all good but most remarkable Gabby Hayes. Long-faced, good-profiled and scarlet-clad, he has a very flexible voice and excellent movement—gestures in "Mack the Knife" being specially impressive. He'd be at home in almost any medium.

Intermish began with pitch for National Hillbilly Scrapbook, with 250 pix plus a "grab" single disk for $1; also for cast photos and some of their records, autographed on request. After it came MGM's young Marvin Rainwater, "part Indian and I'm proud of it," in a white-faced leather jerkin. Opening with "Jambalaya," he showed a strong, fairly rich voice. Then "Blue Suede Moccasins," as he gagged title, and a hilarious performance of his self-written "Tennessee Hound Dog," replete with yodels, yelps and coyote wails; followed by a funny burlesque of a western gunman ballad. After a plethora of gags, he did an eyebrow-raising parody of "Country Music Is Here to Stay"—starting "More and more each day we hear the people say, 'Oh, not that again!'" but explained he was only kidding and c&w'd steadily from then on, all to huge applause and a demanded encore. He did 30 minutes.

So did Columbia's Johnny Horton, a tall, wave-haired Texan in brown tweed jacket and dark pants who played some clever guitar and opened with Hank Snow's "Golden Rocket." Then he delivered an apology for his smash "Battle of New Orleans"—"I meant no offense"—and did it, to tremendous hand, with "Bloody British slightly slurred but in there. First-rate accompaniment by Tommy Thomas, whom Horton called "the world's greatest guitar player," and latter's manager Tillman Franks, doubling on bass. Horton told some jokes too, mostly good but one very ugly one which met dubious reception. In a rich voice, with comparatively little hollering, he updated "The Riddle Song" with a line about "Springtime in old Ottawa." And the melodious "All For Love of a Girl" was sung with surprising light and shade.

Horton also did well the lively, tuneful "Johnny Reb," dedicated to Col. Walter Williams, oldest living survivor of the Civil War, and told of singing it to the old man as he lay in bed, with tears rolling down his cheeks. He wound with his new one, "I'm Ready If You're Willing"—strongly country, with generally attractive melody line. At 11:20 p.m. they got him off fast to start trekking to Sault Ste. Marie, Ont., 450 miles away; but he could easily have had an encore. *Gard.*

Towering B.O.

Continued from page 1

as next January's financial statement will indicate, he proved that by cutting the Metro studio overhead $17,000,000 in the past two years and proving that the basic manufacturing of films can be made as profitable as the distribution end, from whence stems the income.

For himself, Vogel states, "I'm not giving to pronunciamentos but, because of and through VARIETY, I am willing to go on record that in all my 45 years in the picture business, having seen and been associated with motion pictures since the first one I ever knew about, and that was titled 'Queen Elisabeth' and I was all of 13 at the time, I know of no bigger boxoffice property than 'Ben-Hur.' And that's not because it's ours. Whether it has been a show, a picture, a circus, or whatever the attraction, I am as positive as whatever is today's date that 'Ben-Hur' will top everything for theatrical boxoffice performance."

Teacher

Continued from page 2

Assn., and suggested similar action by those groups.

Meanwhile Times' editorial writer took out after School Board in a Sunday (15) editorial captioned "OPENING WEDGE OF CENSORSHIP."

". . . We cannot go along with the Board and Superintendent in their move to block the showing of a motion picture in the county.

"As far as we can judge from the reviews and comments on the film, it is no more of a menace to the morals of children than many others which have been shown freely through the county. Responsible theatres advertise films of this nature as 'For Adults Only' or 'Not for Children' and from that point on the restraints are up to the parents—where it properly belongs.

"The matter of 'maligning an honored profession' is one upon which we can speak with authority. Approximately 99% of all the pictures made about newspapermen and journalism . . . have maligned an honored profession."

New Acts

CHUCK DANIEL
Songs
20 Mins.
Keyboard, Beverly Hills

It was mike's night "out" at the first show of the Keyboard in Bev-Hills Monday (9) so newcomer Chuck Daniel didn't showcase with as much vocal fire as he must regularly generate. The mike was reportedly in better shape for the second show.

Daniel is a goodlooking Negro singer who has the boyish facial quality so much in demand for today's market. This should enhance his climb up the ladder.

Attired in the garb that many young singers wear, a bulky sweater and slacks, Daniel works in a relaxed manner, whether sitting or standing. His dramatic feeling for a song is evident, but a style similar to Johnny Mathis' becomes detracting. He should develop more fully his natural attributes.

An intro by comic-pal Allan Drake gave the singer a chance to show off his larynx with "On the Street Where You Live," "Zing Went the Strings of My Heart" and "One For My Baby, One for the Road." With some more grooming, youngster looks to be a good bet for the diskery market.

Also on the bill is attractive songstress Pat Healy. She's holding down here following a recent engagement with Ray Anthony at another bistro. Even though mike and some exceptionally loud patrons were problematical, she satisfied on several numbers, including "Just In Time" and "Confession."

Ben D'Ilosti on the piano and Frank James, bass, zip through both acts with the proper rhythm backing. *Kafa.*

PERRY BOTKIN
Instrumental
45 Mins.
Safari, Scottsdale, Ariz.

After 30 years of standing in the shadows backing some of the industry greats (Austin, Jolson, Cantor and 17 years with Crosby), Perry Botkin takes a near-giant step with an act of his own. Outfronters, expecting a hokey stint, are pleasantly disappointed. On solid ground with any instrument wearing strings, be it guitar, lute, banjo or even a toy ukulele, Botkin knows few peers.

Armed with a wry wit, nostalgic tales of past show biz experiences and a gifted knowledge of his trade, he sallies forth to do battle, and from the response of the customes, wins the war. Bowing with an overly long uke bit, he starts to gain momentum with a sharp ranging from the classic "Fandiguillo" to the standard "Lover." He encores to substantial mitting and obliges with a 15-minute segment of banjo faves including folk ballads, old vaudery banjo turns and a medly of Stephen Foster minstrel tunes.

Because this act requires the undivided attention, prudent booking is advised. Botkin would be especially socko for jazz and folk festivals or college concerts. *O'Haf.*

DANIELLE ROUILLE
Songs
15 Mins.
Bobino, Paris

Danielle Rouillé is a long, lanky lass of about 17 with long blonde hair covering one eye a la Veronica Lake. However, she has progressed in stance and mike savvy since her start last year and gets the best from her well-chosen songs about young flirting, and then about love's hazards, belying her years. She has poise and an offbeat look that may turn her into a name singer here soon and a possibility for foreign spots on her unusual looks, songs and delivery.

She has a big voice and belts it out without straining. She is also gaining on disks via Ducretet-Thomson. Miss Rouille still has plenty of work and plenty to learn but displays promise and should take her place on the song scene here soon. *Mosk.*

LARRY WILDE
Comedy
18 Mins.
Chaudiere, Ottawa

Larry Wilde has a style of comedy and work that would make him big at a moppet party but on a nitery floor his cute presentation and weak material leave the customers waiting. Wilde works hard at it, but the stint shows a lack of slickness and spark. He uses some terp and chant plus gab but it comes out only so-so.

Addition of stronger material and greater savvy is needed. *Gorm.*

JANET ARLEN
Songs
18 Mins.
Mister Kelly's, Chicago

Though not brand new to the supper club league (mainly Gotham and Chi), thrush Janet Arlen hasn't had a New Act ticket till now. She has a good voice, knowingly used, exhibits fine poise and offers a sensible and attractive catalog.

She shows a good potential—if she cares to tap it—for bittersweet torching, particularly with her own tune, "Both Ends of the Candle." Lyric is plenty smart and engaging. Some other items she does are "You're My Thrill," "Ol' Debbil Moon," "Let Me Love You" and "Let's Face the Music." All get fine delivery save the last, an up-tempo treatment that comes across with more gloss than savvy. At turn caught, chirper wore a cocktail creation that didn't quite harmonize, but it's a flaw easily enough amended. Tabler interest was high and held once she broke through inordinate buzz from imbibers.

Miss Arlen is an attractive entry for the cabarets, and should show up well on vaudeo. *Pit.*

VIVIAN LORI
Songs
12 Mins.
Village Barn, N.Y.

The act done by Vivian Lori is keystoned on good taste. Everything from attire to tunes and general floor deportment is based upon careful judgment on what is good for her and her work is generally conducive to warm mittings.

Miss Lori has a well-rounded voice. While her range isn't too wide, what she has is wisely utilized since she creates the impression that a lot of notes are part of her territory. Her magnum opus is a medley from "Pajama Game" which makes for a big exit mitt. Other tunes in her catalog are standards which find a high rate of acceptance here. *Jose.*

SALMAS BROS. (5)
Songs, Instrumental
40 Mins.
Eddys' Restaurant, Kansas City

The Salmas Bros., Guy, Danny and George, with guitarist and drummer added, have been playing the Coast and Vegas, and with this date begin covering some midwest and eastward spots. A compact musical aggregation, they offer plentiful songs and foolery, keep 40 minutes of entertaining moving swiftly.

Front man is Guy, who also teams with Danny on vocal duos, and George holds forth at the keyboard, also chiming in on vocals. Most of the solo work is Danny's, warbling such as "All the Way" and "Across the Wide Missouri." They have unusually good response from "Till Then" and "Return To Me" done in trio, and a sax specialty by Guy, a jazzy version of "Sorrento."

They're a very pleasant group, and perhaps could better the presentation by veering from the lounge styling to floorshow form. Some of that may be picked up on the present tour. Much fun is mixed with the music, largely by Guy with Danny as straights. Their "Kissing Bug," just waxed on Keen label, ought to be due for good notices. *Quin.*

THE OMEGAS (3)
Songs
20 Mins.
Carnival Room, Phoenix

Newest addition to the Decca stable, the Omegas, three handsome, well-groomed gents, appear ready, after three years of prepping, to make their mark on the bistro circuit. Oozing confidence, with a strong lure for distaff ringsiders, the youngsters offer a stint showcasing unmistakable promise.

Relying on hefty vocals, with a minimum of chatter, they attempt to market a package that is, unfortunately, week materialwise. Teeing off with a nicely received "Somebody Loves Me," they segue into "This Old House," the overly done "Charlie Brown," and "Blue Moon," all paced in a raucous rock 'n' roll beat; but while building to a strong customer payoff, these tend to become a bit monotonous. Surprisingly, heaviest endorsement is awarded their bowoff "Poinciana," a soft treatment, indicating a more prudent choice of arrangements would be to the act's advantage.

A fine vocal blend and potent visional impact mark the Omegas as okay fare for niteries, video or disks. *O'Haf.*

Stung by Off-B'way Try Last Year, Chi Going in for Cabaret-Legit

By LES BROWN

Chicago, Nov. 17.

Chicago is on a new local-legit kick. Last year there was an unsuccessful attempt to establish a Windy City edition of the off-Broadway movement. This season the legit effort is taking the form of cabaret theatre, combining buskin and booze.

One such venture is already launched, two more will start later this month, and a fourth has a 1960 target date. The idea has only a single precedent in Chi, the old Compass Players, which spawned such performers as Shelley Berman, Mike Nichols and Elaine May. The three had operated as a team, with Berman spinning off on his own around the time the compass folded, circa 1956.

Concentration of these pioneer purveyors of drinks with dramaturgy (more are expected to crop out before long) is on the near north side and Old Town, two areas of the city which have somewhat the flavor of New York's Greenwich Village. The Old Town Ale House adopted the policy a fortnight ago with an abridged production of Shakespeare's "Taming of the Shrew." Future shows will be in the classical and experimental genres.

Behind the venture are Patrick Scully, Jerry Gales, and William J. Cox, all with professional or semi-pro legit credentials, in as-

(Continued on page 82)

Local Showmanship Can Best Rebuild the Road, Nancy Kelly Propounds

Denver, Nov. 17.

The good old days when a local theatre manager could sit back and depend on road shows pulling their own weight simply because they were road show is gone forever. That's the view of Nancy Kelly, star of "A Mighty Man Is He," now on a cross-country pre-Broadway tune-up tour.

The actress believes that with the competition of television, films, sports and the other diversions now available to the average person, added to the long neglect in cultivating legitimate audiences, a great deal of work has to be done to rebuild legit. She thinks the task can best be accomplished at the local level, as it is being done in Denver, where the boxoffice sales just about double the subscription list.

Miss Kelly says she believes, from her many contacts with the public in her tours throughout the country, that there are many people outside the New York and the other metropolitan centers where legitimate shows are now available, who would patronize good touring companies in sufficient numbers to make bringing them on the road profitable. These people might need the proper nudge, perhaps an energetic one, but in the end the local impresario will not only increase his current revenue but build an increasingly great future boxoffice potential.

Miss Kelly, the wife of Theatre Guild-American Theatre Society head Warren Caro, expressed enthusiasm for the exploitation by local managers Blanche Witherspoon & Polly Grimes in advance of the "Mighty Man Is He" engagement at the Auditorium here. She noted that only about half of the $17,100 gross for the show's four-performance stand Oct. 5-7 was from subscription.

Toronto's Musical Tent Files Bankruptcy Papers

Toronto, Nov. 17.

Music Fair Productions Ltd., a local summer showtent, has filed bankruptcy proceedings. Ironically, the final production was a smash hit until Genevieve, the star of "Can-Can," broke her leg while making a ramp exit, with ticket-holders unable to get refunds on final scheduled performances.

Music Fair assets will pay only a fraction owed to debenture holders and leave nothing to unsecured creditors. The 2,000-seat tent was opened two summer seasons ago, but its out-of-the-way location was an adverse factor from the start.

Weekend Theatre Tours From Montreal Starting

A weekend theatre package tour from Montreal to New York will be launched tomorrow (Thurs.) by Canadian National Railways. The initial tour includes round-trip transportation, hotel accommodations for two nights and days, tickets for "My Fair Lady" and "Pleasure of His Company" and a matinee at Radio City Music Hall.

There's also an option to visit three niteries with food and show included. The tours, scheduled to continue through the season, will leave Montreal Thursday nights and arrive back there Sunday nights.

France Primes A National Ballet

Paris, Nov. 17.

Dance circles feel that in line with current governmental theatre support measures there should be a National Ballet Theatre or the situation may dwindle entirely except for the companies in the Opera and Opera-Comique which do mainly the staple classic repertoires. France's modern terpers usually have to leave the country to make ends meet financially.

People like Maurice Bejart, Jean Babilee, Roland Petit, Janine Charrat only give prestige appearances here with their companies and usally end up in the red. It is felt that a National Ballet would create a place for them and perhaps build up a good dance public again. It is pointed out that none of the above have any of their choreographic works in the Opera or Comique.

Houses have not had much exciting dance since Serge Lifar's tenure some 10 years ago though recently there was transfusion via Georges Skibine. Still not a modern dance center.

A movement for a National Balbet is fairly advanced under the Ministry of Culture and will be headed by Andre Coffrant and Jean Robin with the Theatre Des Champs Elysees the probable headquarters. It is felt that it is better not to have a choreographer head it to get a good cross section of the current modern names. A special committee would commission works from the many noted choreographers. It may begin late this season and be an attempt to keep big French terp names at home in keeping with the prestige and grandeur outlook of the current government.

ROBERT LERNER AIMS MEXICO CITY SEASON

Mexico City, Nov. 17.

Robert Lerner plans a four or five-month local season of Broadway plays in translation. The first, "Sweet Bird of Youth," by Tennessee Williams, will open next Thursday night (19), with Rita Macedo, Aldo Monti and Jose Elias Moreno in principal roles.

Other projected productions include "The Marriage Go Round," "Once More With Feeling." The producer is trying to obtain such names as Pedro Armendariz, Arturo de Cordova, Marga Lopez, Fernando Lamas and Ricardo Montalban.

Lerner is fitting well into the Mexican theatrical scene and is winning friends here. Local producers admire him for his heavy investment in "My Fair Lady," with this not showing any profit to date, and as for actors, they look up to him as a new source of work.

Typical of interest in Lerner is that of movie queen Silvia Pinal who, now pounds lighter as a result of strict dieting, is getting back into the swing of things accepting movie, television and personal appearance engagements. She may be signed for a lead in one of the Lerner vehicles.

Joseph Anthony has resigned as director of "The Pink Jungle," with **Leslie Stevens**, author of the current pre-Broadway tryout, taking over as stager.

Based on the Pattern Set by Distinguished American Playwright

George Middleton

there's a discursive exposition on

The Broadway Dramatist As His Own Hero

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

'Edwina' Rescinds London Closing

London, Nov. 17.

"Aunt Edwina," the William Douglas Home comedy at the Fortune Theatre, was given a reprieve after its initial week. The E. P. Clift-Anna Deere Wiman production was panned by the critics and was to have folded Nov. 7, but was extended after the author had appealed to the audience from the stage.

Noting that the closing notice had been posted backstage, Home told the audience, "That means that we dramatists are not writing for the public but for about 10, 14 or 16 men, and that's bad." He asked the audience to applaud if they agreed with the critics, and there was complete silence. He then asked for applause if the audience thought the play should continue, and loud cheers followed.

Writing in the Daily Mail, the author said he had not taken this step in order to engage in a death struggle with the critics. "I respect them when they are respectable, and the majority are. I confess to deploring the bad manners of a few jackals who come yapping out of the undergrowth now that the old wolf Tynan is safely in America. But like most Tynans, they assume only his faults and none of his virtues.

"My concern is with the responsible critics and with what happened to them. For the fact is that the majority of them committed the original critical sin of taking a comedy seriously."

(The "old wolf Tynan" mentioned by Home is Kenneth Tynan, currently filling in the second season of a two-year stint as guest drama critic for the New Yorker mag, on leave from his regular assignment as critic for the weekly London Observer. —Ed.

TOURIST BOARD AIDS FEST IN WEXFORD, IRE.

Wexford, Nov. 10.

Bord Failte (Tourist Board) has offered Wexford Festival Council guarantees, believed to be on a dollar-for-dollar basis with money raised locally, to enable it to operate over the next three years. Festival Director Tom Walsh says no decision will be taken on offer until the position of the Fest is reviewed. It closed Nov. 1. Expected this year's fest, which imported Italian and English opera leads, BBC Orchestra and recitalists, will show a deficit of around $6,000.

Festival has been an artistic success for the last nine years, bringing considerable biz to town, but local people are apathetic about giving financial aid.

George Freedley

curator of the Theatre Collection, New York Public Library

recaps the new

Valuable Editions To Theatre Archives

* * *

another Editorial Feature in the upcoming

54th Anniversary Number

of

VARIETY

Union Contracts for All Major Legit Employment Due for Revision

Basic contracts covering actor employment in all major areas of legit are up for overhauling during the coming winter and spring months. The agreements involve Broadway, the road and stock. Changes in the regulations governing off-Broadway employment of professional performers were made earlier this season.

The off-Broadway rules are set unilaterally by Actors Equity, but the conditions covering the other legit outlets are negotiated by the union with managerial representatives. The contract for Broadway and the road, which expires at the end of the current season, is to be re-negotiated next spring with the League of N.Y. Theatres.

Due to come up soon are pact parleys with the Council of Stock Theatres, representing the larger summer theatres, most of which book stars. It's considered important that the COST situation be taken care of quickly since most of the theatres involved have to get an early start on lining up stars for next summer. Equity will also negotiate with the Council of Resident Stock Theatres, representing the small summer theatres, as well as with the Musical Arena Theatres Assn., representing tent theatres, and the Assn. of Civic Musical Theatres, representing the outdoor showcases.

A pension and welfare plan, which the League refused to arbitrate with Equity last season, is expected to be a hot potato in the negotiations between the two organizations. Equity has initiated

(Continued on page 82)

'Patron,' Paris Musical, Folded for 100G Loss

Paris, Nov. 10.

"Patron," an attempted break from the antiquated formula of Parisian musicals, folded here Oct. 31 after a five-week run at a loss of approximately $100,000. Most of the coin is figured to have been dropped by the show's major backer, Roland Petit, who was also co-producer with Nadine Farel. The modernistic musical opened last Sept. 28 at the 2,000-seat Sarah Bernhardt Theatre.

The musical, with book and lyrics by Marcel Ayme and music by Guy Beart, costarred Petit's wife, Renee Jeanmaire, and Philippe Lemaire.

'Impressions' Lost $296,433 of 300G

"First Impressions," which had an 11-week Broadway run last spring, represented a loss of $296,433 on a $300,000 investment. That's indicated in an audit dated June 30, covering the show's closing.

The accounting on the George Gilbert and Edward Specter Productions musical version of the Jane Austen novel and Helen Jerome play, "Pride and Prejudice," includes coverage of the show's last five weeks at the Alvin Theatre, N.Y., and reflects royalty deals totalling 13%, besides the theatre charge of 30% of the first $20,000 gross and 25% of the balance.

In for a cut of the gross were Abe Burrows, 2½% as book adaptor and 3% as director; Robert Goldman, Glenn Paxton, George Weiss and Jule Styne, a combined 4½% for music and lyrics; Jonathan Lucas and Herb Ross, ¾% each as choreographers; Loew's Inc., 1% for dramatic rights; Miss Jerome, 1% for dramatic rights, and Gilbert, ½% as producer. All royalties were waived during the musical's last two week's on Broadway, following a 75% cut the previous fortnight. Gilbert's ½% royalty was waived all four weeks.

Composer-producer Styne, a general partner of the production, although sharing in the songwriters' royalty, did not get program credit as one of the tunesmiths. The sole choreographer credit on the program went to Lucas, while the Loew's involvement related to its ownership of the film rights.

"Impressions" originally costarred Polly Bergen, Farley Granger and Hermione Gingold, with Ellen Hanley taking over the last few weeks for Miss Bergen, who withdrew because of illness.

MEXICAN ACTOR ASSN. COMBS MEMBER LISTS

Mexico City, Nov. 17.

The National Assn. of Actors is weeding out its membership list, eliminating inactive and undesirable names, and those "illegally" registered with the organization, according to secretary Quintin Bulnes. More than 250 members are said to be illegally registered, many of them not even following professional acting careers.

Others are in arrears on dues, and some have failed to register personal appearance tours within and without the country. In the latter case, the intention is not only to evade dues, but also income taxes. There is also a minority who are considered undesirable because of scandalous conduct.

The actor organization now has a membership of more than 2,000. Association rules also call for dropping members inactive for a two-year period, with reinstatement only after they resume active work. Jorge Nunez Prida, president of the Mexican Legion of Decency, has urged "severe punishment" as well as banishment from union rolls of actors whose scandalous conduct contributes to the loss of reputation and prestige for Mexico's entertainment world.

Merrick Has Another 2 Shows Due This Season; Already Has 5 on B'way

David Merrick, currently Broadway's busiest producer with five shows on the boards, has at least two more due for Main Stem opening this season. The vehicles, both comedies, are "Juniper and the Pagans" and "The Good Soup."

Also contemplated by Merrick for this season is a Broadway production of Shelagh Delaney's London click, "A Taste of Honey," depending on the availability of a theatre. In view of severe shortage of Broadway houses, that doesn't appear likely.

"Juniper," John Patrick's adaptation of James Norman's novel, "Father Juniper and the General," is slated for a Jan. 6 opening at the Longacre Theatre, N.Y., following out-of-town tryouts in Boston and Philadelphia Dec. 10-Jan. 2. Robert Lewis will direct and David Wayne will star.

"Soup," Garson Kanin's adaptation of Felecien Marceau's French play, "La Bonne Soupe," is slated for a Philly breakin Jan. 27-Feb. 13. A Broadway berth hasn't been set yet for the presentation, which will costar Ruth Gordon (Mrs. Kanin) and Lee Remick. Kanin will double as director.

Merrick's future production schedule also includes the imports "Irma La Douce" and "The Long and the Short and the Tall," and musical versions of Edmund G. Love's book, "Subways Are for Sleeping," and Garson Kanin's novelette, "Do-Re-Mi." Shows current on Broadway, which Merrick produced either alone or in partnership, are the musicals, "Destry Rides Again," "Gypsy" and "Take Me Along," the French revue, "La Plume de Ma Tante," and the straight play, "World of Suzie Wong."

Of the five shows running, "Gypsy," "Take Me" and "La Plume" are sellouts.

Thomas Mitchell Set As Star of 'Cut of the Axe'

Thomas Mitchell is slated to star in "Cut of the Axe," contemplated for Broadway production this season by Rita Allen. The Sheppard Kerman adaptation of Delmar Jackson's novel had previously been under option by John Fearnley and David Gray Jr.

A pre-Broadway tryout, beginning late in January, has been tentatively scheduled by Miss Allen. However, the shortage of available Broadway theatres may force deferment of the project.

Show on Broadway

The Sound of Music

Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d presentation of two-part (19 scenes) musical drama, with music by Richard Rodgers, lyrics by Oscar Hammerstein 2d, book by Howard Lindsay and Russel Crouse; suggested by the story, "The Trapp Family Singers," by Maria Augusta Trapp. Production staged by Vincent J. Donehue; musical staging, Joe Layton; scenery, Oliver Smith; costumes, Lucinda Ballard; Mary Martin's clothes, Mainbocher; lighting, Jean Rosenthal; musical direction, Frederick Dvonch; orchestrations, Robert Russell Bennett; choral arrangements, Trude Rittman. Stars Mary Martin; features Theodore Bikel, Patricia Neway, Kurt Kasznar, Marion Marlowe, John Randolph, Nan McFarland, Lauri Peters, Brian Davies, Marilyn Rogers, Muriel O'Malley, Elizabeth Howell, Karen Shepard. Opened Nov. 16, '59, at the Lunt-Fontanne Theatre, N.Y.; $9.90 top.

Maria Rainer	Mary Martin
Sister Berthe	Elizabeth Howell
Sister Margaretta	Muriel O'Malley
Mother Abbess	Patricia Neway
Sister Sophia	Karen Shepard
Capt. Georg Von Trapp	Theodore Bikel
Franz	John Randolph
Frau Schmidt	Nan McFarland
Von Trapp Children	Lauri Peters, William Snowden, Kathy Dunn, Joseph Stewart, Marilyn Rogers, Mary Susan Locke, Evanna Lien
Rolf Gruber	Brian Davies
Elsa Schraeder	Marion Marlowe
Gretla	Luce Ennis
Max Detweiler	Kurt Kasznar
Herr Zeller	Stefan Gierasch
Baron Elberfield	Kirby Smith
Postulant	Sue Yaeger
Adm. Von Schroeder	Michael Gorrin

Others: Jeanne Burks, Patricia Brooks, June Carroll, Dorothy Dallas, Cecil Delly, Luce Ennis, Cleo Fry, Barbara George, Joey Heatherton, Lucas Hoving, Patricia Kelly, Maria Kova, Shirley Mendonca, Kathy Muller, Lorna Nash, Keith Prentice, Nancy Reeves, Bernice Saunders, Connie Sherman, Gloria Stevens, Tatiana Troyanos, Mimi Vondra.

Musical numbers: Prelude, "The Sound of Music," "Maria," "My Favorite Things," "Do Re Mi," "You Are Sixteen," "The Lonely Goatherd," "How Can Love Survive?" "So Long, Farewell," "Climb Every Mountain," "No Way to Stop It," "Ordinary Couple," Processional, "Edelweiss."

Now that "The Sound of Music" has finally opened on Broadway, everybody can relax a little. For while the new Rodgers & Hammerstein show isn't the greatest thing in history, or even top-grade R & H, it's a warm and pleasant and frequently affecting musical drama that should keep audiences at the Lunt-Fontanne Theatre in a sentimental glow for months and months and give the public more tunes to hum for years and years. It'll make a superb picture.

"Music," is, of course, the Mary Martin starrer based on Maria Augusta Trapp's story about the Trapp Family Singers. Howard Lindsay and Russel Crouse have turned what must have been stubborn material into a serviceable book, with proper emphasis on the appealing domestic scene of the lively Trapp family in their picturesque home in the Austrian Tyrol. Richard Rodgers has composed the sort of richly melodious score for which he's famous, and Oscar Hammerstein 2d has provided some of his most graceful lyrics.

Including about 300 theatre parties, and sizable mail order and window sale, the Leland Hayward, Richard Halliday, Rodgers & Hammerstein production has a record advance of approximately $2,250,000. That gives it many months' start, and there'll be plenty more business when that's used up. Not only on the strength of the advance, therefore, this should be a major hit.

"Music" is a heavy show, not so much in the size of the cast and physical production, but in content and manner of treatment. It's primarily a singing show, though there are no rousing numbers. There's practically no dancing, and no outright comedy, but only the sort of gentle humor that brings smiles or possibly chuckles. The characters are real and winning, and the domestic scenes, particularly those with Miss Martin and the enchanting youngsters who play the seven Trapp children, are delightful.

On the insufficient basis of a single hearing, the score is up-to-average Rodgers, with his inimitable quality of melodic texture and lustre, superb form and flexibility. It isn't one of the composer's best creations, lacking the kind of cumulatively exciting tunes or overpowering numbers he has written in the past. But there are several catchy, memorable and moving songs, and the general musical basis of the show is vividly dramatic and emotional.

There are several apparent major hits, notably the haunting title tune, the lilting "My Favorite Things," the captivating "Do Re Mi," the rollicking "The Lonely Goatherd," the cute "So Long, Farewell" and the touching "Ordinary Couple." The first and second-act finale, the majestic "Climb Every Mountain," is reminiscent of "You'll Never Walk Alone" from "Carousel," not only in inspirational theme but in style and presentation.

As always, Hammerstein's lyrics have the deceptive simplicity, the seeming effortlessness and naturalness of painstaking artistry. The lyricist seems increasingly to be writing about ordinary things, with an eloquence that lends universality and throat-catching impact. In this show, reflecting the serious nature of the story, the lyrics have little or no comedy, but considerable poignant humor.

Presumably following the original Trapp book, the show opens with the startlingly unorthodox scene of an abbey, with a dimly lighted stage and chimes and choral chants heard over an extra-dimensional sound system. For a few moments, the effect suggests Lord & Taylor's during the Christmas shopping season, but presently Miss Martin is introduced as a lovable pixie who is rejected as a novitiate, and then the scene shifts to the picturesque Austrian mountain estate of the stern but soft-hearted widower, Capt. Von Trapp.

The friendly, romping household scenes are charming (perhaps it's even loading the emotional dice a bit to have Mary Martin, a brood of urchins and Rodgers-Hammerstein songs combined), even though that aspect of the story is predictable. The somewhat melodramatic plot segments, involving an opportunistic concert manager, a rich Viennese lady playing for the Captain's hand and, after the off-stage Anschluss, the Nazi bullyboys strutting and threatening, seem stiff and awkward.

Miss Martin is again her familiar, beguiling self as the sort of all-American elf who's too playful and impulsive to be a nun but is irresistible as the adoring foster-mother of the rigidly disciplined but irrepressible Trapp brood. If she's less electrifying than as the unforgettable Nellie Forbush or as the not-quite-real Peter Pan, it is clearly because the part lacks the scope of the extraordinarily attractive characters from "South Pacific" and the James M. Barrie musical treatment. Whatever the qualifications, "Music" is another triumph for the star.

The other parts are subordinate, but in several cases dimensional enough. Theodore Bikel is believable and likable as Capt. Trapp, and his singing is at least acceptable. Patricia Neway is vocally impressive and dramatically satisfactory as the Mother Abbess, and Kurt Kasznar gives a pungent portrayal of the cautiously courageous concert manager.

Marion Marlowe is properly handsome and intense as the scheming Viennese charmer, John Randolph and Nan McFarland are plausible as household retainers, and Lauri Peters, William Snowden, Kathy Dunn, Joseph Stewart, Marilyn Rogers, Mary Susan Locke and a delicious tyke named Evanna Lien are bewitching as the Trapp youngsters.

Vincent J. Donehue's staging seems competent and the Oliver Smith scenery and Lucinda Ballard costumes (with Miss Martin's wardrobe by Mainbocher) are imposingly colorful. All in all, if there's not much zing or bounce in "Music," there's plenty of warmth and genuine sentiment. It's a good show and should be a substantial hit. *Hobe.*

Catholic Critic's Blast Gets Him on Press List

Philadelphia, Nov. 17.

The year-long rift between the Catholic Standard & Times critic and the Shubert Theatre was ended after the situation was aired by the diocesan weekly. Richard A. Duprey, Villanova professor who covers theatre for the paper, made his complaint in a note at the bottom of his review section.

"For almost a year," he stated, "The Catholic Standard & Times has diligently endeavored to keep its readers abreast of theatrical offerings in the Philadelphia area. In providing such a service this newspaper has had the willing and generous cooperation of all local theatres, with one exception. For some unknown reason, the Shubert has refused this cooperation. Insomuch as the theatre chooses to ignore our almost 90,000 subscribers, regrettfully we are forced to adopt a policy of forgetting that the Shubert Theatre operates in Philadelphia."

The squawk was given wider circulation when picked up in Jerry Gaghan's column in the Daily News. The columnist quoted Harry Mulhern, manager of the Shubert, as saying the blast was the first he had known of the difficulty. The C.S.&T. was added to theatre's press list immediately.

Off-B'way Review

Tonight We Improvise

Living Theatre Repertory presentation of three-act drama by Luigi Pirandello, translated by Claude Fredericks; direction and sectings by Julian Beck; lighting, Nicola Cernovich. Opened Nov. 6, '59, at the Living Theatre, N.Y.; $3.90 top.

Cast: Julion Beck, Alan Ansara, Bennes Mardenn, Sala Staw, Judith Malina, Arlyne Raines, Cynthia Robinson, Ethel Manuellan, Melvin Brez, Garry Goodrow, Jamil Zakkai, Joseph Chaikin, Wareen Finnerty, Henry Proach, Jerome Raphel, Margery Hollister, Jenny Davis, Bonnie Namm, Jackson Mac Low, James Tiroff, Murray Paskin.

"Tonight We Improvise," the Living Theatre's latest presentation, is close to total theatre. Its action wanders in and out of the audience, continues onstage and in the lobby during "intermission" and involves a running cross-current of conversation between the director and the cast with asides from actors planted around the theatre.

Pirandello has always searched for the meaning of theatre in his works and "Tonight We Improvise" is in this mold. This time he does so by placing a story within a story and having a domestic tragedy acted out as if it were a nightmare rehearsal.

After two acts of exchange on the meaning of improvisation, there is a burst of final act fury as the cast storms from the stage, pushes the director out of the theatre and hurls itself, with emotions unchecked, into the final scenes of the tragedy. In this scene there is a prodigious monologue by Judith Malina as the agonized wife of a jealous husband. The scene is long enough to become trying, but Miss Malina turns it into a personal triumph.

Julian Beck, who with Miss Malina is a co-founder of Living Theatre, is persuasive in the part of the director and effective as the director, in fact. He has also designed the sets. The other principals are Sala Staw as the tortured woman's mother, Bennes Mardenn as her father and to Arlyne Raines, Cynthia Robinson and Ethel Manuellan as her sisters.

There is a short abstract film in the play, too, coming by way of introduction for the second act. It is intended to introduce "Sicily, Land of Passion," and is a series of light patterns backed by a far out sound track. *Nedi.*

Stock Review

Don't Look Now

Palo Alto, Cal., Nov. 6.

Michael du Pont production of two-act drama by Kenneth Patchen. Direction, Phillip N. Angeloff; assistant director, Terry Walker; lighting, William Pierce; costumes, Sharon Harris Gray; decor, Milt Vieira. Opened Nov. 5, '59, at the Troupe Theatre, Palo Alto, Cal.; $2.65 top.

Mr. Wortheroft	Tom Winston
Mrs. Wortheroft	Mae F. Ward
Joan Wortheroft	Nancy McKnight
Gerald, Joan's fiance	Alec Ross
Aunt Cleobel	Mary Ellen Mims
Froggy Fenwick	William Deodue
Old Horace	Ben Legere

At the opening curtain of Kenneth Patchen's "Don't Look Now," the play's seven characters are all onstage, just having recovered from the cataclysmic shock of realizing that they're standing on the ceiling of an upside-down room, with chairs, tables, etc., are all suspended from above.

For the two 45-minute acts the players never leave or enter the set. They simply talk, sing, jump, snooze, in one or two cases have mild hysterics—mostly just talk. At the end they are involved in a second shock, presumably dying.

Within these restrictions, Patchen has written a sometimes fascinating, occasionally banal, generally interesting piece. Four of the characters are selfish and too materialistic. They're middle-aged businessman, his adulterous wife, their early-20-ish daughter and her Madison Avenue-type fiance.

The other three are eccentrics, compassionate, loving and far more interesting than the four rather stereotyped principals. They are the engaged girl's maiden aunt, a lonely jazzman and an ancient vaudevillian.

Mary Ellen Mims and William Deodue are especially good as the maiden aunt and jazzman, respectively Phillip Angeloff's direction injects considerable motion and swiftness into all these words, and the lighting, set and costumes are in keeping.

What producer Michael du Pont is going to do with this show is a matter of conjecture. It might attract some interest off-Broadway, or it might have a run in Los Angeles. Not by any stretch of the imagination is there a motion picture in it. *Stef.*

Getting To Know Them

(LONGHAIR CRITICS)

Unlike their brethren of the legitimate theatre and the motion picture temple, the music critics of Manhattan are seldom box-scored. It is remarked that they are not immune to the common critics' sin of writing evasive or no opinion notices. One of the brighter minds in the concert world is now researching the music critics to test a theory that their horoscopes may have some effect upon their opinions. If so, the vital facts are promised this publication.

Meanwhile Robert Coleman of the N.Y. Mirror was ill and therefore the 880,500 readers will never know what happened at Carnegie Hall Nov. 10, 11 and 13. Other papers reviewed as follows:

CARNEGIE HALL

AMERICAN OPERA SOCIETY—(Nov. 10)—"La Grande Duchesse de Gerolstein" Conductor, Arnold Gamson. Jennie Tourel, in title role.
Mirror, Daily News and New York Post did not review.
New York Times—Good
New York Herald Tribune—Good
World Telegram—Good
Journal American—Good

ORCHESTRA OF AMERICA — (Nov. 11) — Conductor, Richard Korn, Vida Chenoweth, Marimbist—soloist—world premiere of Robert Kurka's "Concerto for Marimba and Orchestra."
Daily Mirror and Daily News did not review.
New York Times—Good
New York Herald Tribune — No opinion
World Telegram—Good
Journal American—No opinion
New York Post—Good

NEW YORK PHILHARMONIC—(Nov. 13)—Conductor, Thomas Schippers, Leontyne Price, soprano.
Daily Mirror and Daily News did not review.
New York Times—Good
New York Herald Tribune — No opinion
New York Post—Good
World Telegram and Sun—Good
Journal American—Good

Shows Out of Town

The Fighting Cock

Philadelphia, Nov. 17.

Kermit Bloomgarden presentation of 2-act comedy (4 scenes) by Jean Anouilh, adapted by Lucienne Hill; staged by Peter Brook; sets and costumes, Rolf Gerard; lighting, Howard Bay. Stars Rex Harrison; features Natasha Parry, Arthur Treacher, Michael Gough, Alan MacNaughtan, Geoffrey Lumb, Gerald Hiken, Roger De Koven, Roddy McDowall. Opened Nov. 16, '59, at the Walnut Theatre, Philadelphia.

General	Rex Harrison
Doctor	Geoffrey Lumb
Marie-Christine	Judy Sanford
Milkman's Son	Rhoden Streeter
Toto	Claude Gersene
Milkman	Roger De Koven
Father Gregory	Michael Gough
Sophie	Margo Anders
Tarquin Mendigales	Roddy McDowall
Bise	Jane Lillig
Aglae	Natasha Parry
Lebellue	Arthur Treacher
Michepain	Gerald Hiken
Baron Balazor	Alan MacNaughtan
Neighbor's Son	Brockman Seawell

Rex Harrison's personal magnetism plus his assurance and technical acting skill should put across the Kermit Bloomgarden production of Lucienne Hill's adaptation of Jean Anouilh's "The Fighting Cock."

There are times midway in the first of the two acts when Harrison seems to be bearing more than his share of the burden because of sagging moments in the play (or adaptation), but he carries things with his usual insouciance. Then in the second act "Fighting Cock" becomes volcanically alive and for the rest of the way provides theatrical magic.

Harrison, who last appeared on the stage in "My Fair Lady," has a role somewhat reminiscent of the one he played in "The Love of Four Colonels," and he rises to every moment of it, even the slack moments in the first act. Listed simply as The General, he appears as a frustrated scion of another generation who cannot understand his family, including his lovely wife and three youngsters, and who is more or less baffled also even by his intimate friends.

Anouilh is obviously an analogy between the amusing but pathetic efforts of the General to adjust to conditions he doesn't quite understand, and France itself, also striving to find itself in a completely new world. Miss Hill may not have succeeded in conveying all the nuances, but she has caught most of the author's jaunty mood and brilliant gift at character portrayal.

Starting with the second act, although Harrison still has complete charge of the proceedings, he doesn't have to carry the entire burden. The play itself becomes alive and glowing, and other members of the cast come into their own. An outstanding performance is given by Roddy McDowall. There are also notable portrayals by the veteran Arthur Treacher, and by Natasha Parry as the General's lovely but indefinite wife. Alan McNaughtan as a Baron, and Margo Anders, Judy Sanford and Claude Gersene as the General's children. Michael Gough is especially good as a cooperative padre.

Rolf Gerard has designed two standout settings. Peter Brook's direction needs jacking up in the first act, but it is colorful and fast-moving thereafter. Despite the lethargic moments in the earlier sections, "Fighting Cock" looks like a potential hit with Rex Harrison at the helm. *Waters.*

Silent Night, Lonely Night

New Haven, Nov. 12.

Playwrights Co. presentation of two-act (four scenes) drama by Robert Anderson. Staged by Peter Glenville; scenery and lighting, Jo Mielziner; costumes, Theoni V. Aldredge. Stars Henry Fonda, Barbara Bel Geddes; features Lois Nettleton, Eda Heinemann, Bill Berger, Peter de Vise. Opened Nov. 11, '59, at the Shubert Theatre, New Haven; $4.80 top.

Katherine	Barbara Bel Geddes
Mae	Eda Heinemann
John	Henry Fonda
Janet	Lois Nettleton
Philip	Bill Berger
Jerry	Peter de Vise

Robert Anderson, whose "Tea and Sympathy" explored the problem of a sensitive teenager who doubts his own virility, has now written a drama rationalizing sex behavior, particularly the responsibilities and ethics of marriage. The absorbing subject matter and forthright dialog may compensate for the lack of action and dramatic impact.

Despite the title, "Silent Night, Lonely Night" is a conversation piece, mostly between two characters who find a common bond of sympathy in extended, rather static scenes. The skillful performances of costars Henry Fonda and Barbara Bel Geddes hold interest through these two-character passages.

Fonda plays a devoted husband who, on a New England trip to visit his wife in a mental institution, finds himself in a hotel room adjacent to one occupied by an attractive woman, played by Miss Bel Geddes, who has just learned of her husband's infidelity. Their meeting brings the realization of mutual attraction and the exchange of ideas.

There are effective supporting performances by Lois Nettleton and Bill Berger as newlyweds, Eda Heinemann as a maid at the New England inn and Peter de Vise as a youth. Peter Glenville's staging is knowing and Jo Mielziner's setting of a colonial interior is tasteful and playable, and Theoni V. Aldredge's costumes are unobtrusively suitable. *Bone.*

Five Finger Exercise

Wilmington, Nov. 12.

Frederick Brisson & Playwrights Co. presentation of two-act (four scenes) drama by Peter Shaffer. Staged by John Gielgud; scenery, Oliver Smith; lighting, Theron Musser. Stars Jessica Tandy, Roland Culver. Opened Nov. 11, '59, at the Playhouse, Wilmington; $5.50 top.

Louise Harrington	Jessica Tandy
Stanley Harrington	Roland Culver
Clive Harrington	Brian Bedford
Pamela Harrington	Juliet Mills
Walter Langer	Michael Bryant

"Five Finger Exercise," Peter Shaffer's London success, is strong drama that must hurdle obstacles to get equal attention on Broadway. It is a moving play of family conflict, but the English idiom poses a problem in the U.S.

Shaffer probes into the hearts and minds of his five characters, in a concentrated household where the personal problems are familiar if not universal. The play deals with the situation created when a young German expatriate is brought into the home as a tutor for the teenage daughter. His desperate desire to become a real member of the family has explosive consequences.

Four members of the cast are from the original London production. Jessica Tandy is the exception, having succeeded Adrienne

(Continued on page 83)

Road Big; 'Silent' Loud $27,939, N.H.; 'J.B.' Wow $42,681, 'Jolly' $27,200, Hub; 'Fiorello' $62,604, 'Sun' 8½G, Philly

Business on the road continued bullish for most shows last week. House records were established by "Fiorello" in Philadelphia, "J. B." in Boston and "Silent Night, Lonely Night" in its initial five performances in New Haven.

"Five Finger Exercise," which also got underway last week, hit a fair take for five performances in Wilmington.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

J. B., Colonial (D-RS) (2d wk) ($4.95-$5.50; 1,550; $44,000) (Basil Rathbone). House record at $42,681 with Theatre Guild-American Theatre Society subscription. Previous week, $41,900 with subscription.

Jolly's Progress, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $33,699) (Eartha Kitt, Wendell Corey). Opened Nov. 9, with reviews published following the end of the newspaper strike last Saturday (15); drew one affirmative notice (Durgin, Globe); two negative (Doyle, American; Maddocks, Monitor); one so-so (Maloney, Traveler); one inconclusive (Hughes, Herald) and one rave for Miss Kitt, but pan for play (Norton, Record); over $27,200 with TG-ATS subscription. Previous week, $28,300 with subscription at the Locust, Philadelphia.

CHICAGO

Mary Stuart, Civic (D-RS) (1st wk) ($5.50-$5.95; 910; $29,500) (Eva Le Gallienne, Signe Hasso). Opened Nov. 10 to one rave (Harris, News); one yes-no (Syse, Sun-Times); and two negative (Cassidy, Tribune; Dettmer, American); almost $15,100 with subscription. Previous week, unreported.

Music Man, Shubert (MC-RS) (40th wk) ($5.50-$6.60; 2,100; $71,458). Over $52,400. Previous week, $55,200.

West Side Story, Erlanger (MD-RS) (6th wk) ($6-$7; 1,380; $50,833). Almost $46,600. Previous week, $48,500.

CLEVELAND

Goodbye, Charlie, Hanna (C-T) (1st wk) ($5; 1,515; $38,000) (Lauren Bacall). Almost $32,100 with TG-ATS subscription. Previous week, $43,507 with subscription at the Shubert, Detroit.

DETROIT

Pink Jungle, Shubert (MC-T) (1st wk) ($5.40-$6.50; 2,050) (Ginger Rogers). Opened last Thursday (12) to three pans (Callahan, Free Press; Taylor, Times; Mossman, News); capacity at over $25,200 for four performances. Previous week, $42,300 at the Alcazar, San Francisco.

LOS ANGELES

Show Business, Biltmore (R-T) (2d wk) ($5-$5.50; 1,636; $53,000) (Carol Channing). Almost $40,700. Previous week, $32,400. Ended Coast tryout here last Saturday (14) and suspends until next Jan. 26, when resumes tour with two-week stand at the Cocoanut Grove (Fla.) Playhouse.

LOUISVILLE

My Fair Lady, Memorial Aud. (MC-RS) ($6.50; 1,765) (Michael Evans, Diane Todd). Nearly $68,500 with TG-ATS subscription. Previous week, $62,600 at the Murat, Indianapolis.

NEW HAVEN

Silent Night, Lonely Night, Shubert (D-T) ($4.80; 1,650; $27,700) (Henry Fonda, Barbara Bel Geddes). House record at $27,939 for first five performances.

PHILADELPHIA

Fiorello, Erlanger (MC-T) (3d wk) ($5.50-$6.50; 1,884; $61,000). House record at $62,604 with TG-ATS subscription. Previous week, $57,700 with subscription.

Midnight Sun, Locust (D-T) (1st wk) ($4.50-$5; 1,418; $40,000) (Janet Gaynor, Steven Hill, Ed Begley). Opened Nov. 9 to three unfavorable notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin); almost $8,500. Previous week, $19,000 for first five performances at the Shubert, New Haven.

Only in America, Forrest (CD-T) (4th wk) ($4.80-$5.40; 1,760; $40,000). Over $16,600 with TG-ATS subscription. Previous week, $13,300.

Saratoga, Shubert (MC-T) (3d wk) ($6-$7.50); 1,884; $67,400) (Howard Keel, Carol Lawrence). Sellout again at $67,400.

PITTSBURGH

Look Homeward, Angel Nixon (D-RS) ($5; 1,760) (Miriam Hopkins). Opened Nov. 9 to three raves (Cohen, Post-Gazette; Krug, Sun Telegraph; Monahan, Press); almost $27,300 with TG-ATS subscription. Previous week, $26,600 for eight-performance split.

SAN FRANCISCO

Sunrise at Campobello, Curran (D-RS) (1st wk) ($5.40-$5.95; 1,758; $55,000) (Ralph Bellamy). Opened Nov. 10 to three raves (Hedel, News-Call Bulletin; Knickerbocker, Chronicle; Morton, Examiner); almost $37,300 with TG-ATS subscription for seven performances. Previous week, $55,900 for two-way, eight-performance split.

ST. LOUIS

Mighty Man Is He, American (C-T) (Nancy Kelly). Over $15,500. Previous week, unreported, totalled $20,300 for six performances, as follows: Capitol, Salt Lake City, Nov. 2-3, two, $3,200; Auditorium, Denver, Nov. 5-7, four, $17,100 with TG-ATS subscription.

WASHINGTON

Loss of Roses, National (D-T) (3d wk) ($4.60-$5.25; 1,677; $43,200). Over $19,900, with Betty Field replacing Shirley Booth last Thursday (12). Previous week, $23,900.

WILMINGTON

Five Finger Exercise, Playhouse (D) ($5.50; 1,251) (Jessica Tandy, Roland Culver). Opened last Wednesday (11) to one favorable review (Klepfer, Morning News) and one yes-no (Crossland, Journal); almost $14,600 with TG-ATS subscription for first five performances.

SPLIT WEEKS

Dark at the Top of the Stairs (D-RS) (Joan Blondell). Totalled $23,700 for seven performances, as follows: Alumni Auditorium, Knoxville, Monday (9), one, $3,100 with Broadway Theatre League subscription; Memorial, Greenville, S. C., Tuesday (10), one, $5,000 guarantee; Ovens, Charlotte, Wednesday-Thursday (11-12), two, $10,800 with BTL subscription; WRVA, Richmond, Friday-Saturday (13-14), three, $4,800. Previous week, $36,200 for six-performance split.

Dear Liar (DR-RS) (Katharine Cornell, Brian Aherne). Totalled $16,200 for four performances, as follows: U. of Kansas, Lawrence, Monday (9), one, $3,000 guarantee; State Teachers College, Emporia, Kan., Tuesday (10), one, $4,000 guarantee; Auditorium, Denver, Friday-Saturday (13-14), two, $9,200. Previous week, $22,600 for five-performance split.

Odd Man In -C-T) (Ann Sheridan, Scott McKay, Michael Clarke-Laurence). Totalled $24,000 for five BTL performances, as follows: Lanier, Montgomery, Ala., Monday (9), one, $6,200; Royal, Columbus, Ga., Tuesday (10), one, $5,000; City Auditorium, Savannah, Wednesday (11), one, $4,000; War Memorial, (13-14), two, $8,800. Previous week, $6,300 at the Nixon, Pittsburgh.

Two for the Seesaw (CD-RS) (Hal March). Totalled $25,500 for six performances, as follows: Alamo Heights High School, San Antonio, Monday-Tuesday (9-10), two, $3,900; Auditorium, Harlingen, Tex., Wednesday (11), one, $5,500 with BTL subscription; Municipal, Austin, Thursday (12), one, $8,200 with BTL subscription; Texas Women's U., Denton, Friday (13), one, $2,000; New Downtown Municipal Auditorium, Dallas, Saturday, one, $5,900 with BTL subscription. Previous week, $29,000 for seven-performance split.

Visit (D-RS) (Alfred Lunt, Lynn Fontanne). Totalled $24,400 for seven performances, as follows: Music Hall, Kansas City, Monday-Tuesday (9-10), three, $10,400 with TG-ATS subscription; Capitol, Salt Lake City, Thursday-Saturday (12-14), four, $14,000. Previous week, $33,500 with subscription at the Shubert, Cincinnati.

World of Carl Sandburg (CD-RS) (Bette Davis, Gary Merrill). Totalled $23,200 for four performances, as follows: Kleinhans, Buffalo, Wednesday (11), one, $8,500; Royal Alexandra, Toronto, Thursday-Saturday (12-14), three, $14,700. Previous week, unreported.

Playwright

Allen Boretz

details the travail of a too noble Hollywood character breaking-in a legit in the saga,

'One Thing, I'm Not Selfish'

* * *

a bright Editorial Feature of the upcoming

54th Anniversary Number

of

VARIETY

Local Outfit Booking Legits Into Muncie, Ind.

Star Showcase has been formed in Muncie, Ind., to book touring entertainment for local outings. Directors of the organization are Irene Belcher and her husband, Doug Belcher, and Ruth Harker and her son, Walter Harker.

The outfit, already responsible for local presentations of the touring "Dear Liar" and singer Marian Anderson, has the Roberto Inglesias Spanish Ballet booked for Feb. 8.

Touring Shows

(*Nov. 15-29*)

Canadian Players (Cherry Orchard, Taming of the Shrew)—College, Farmville, Va. (16); College, Raleigh, N.C. (17); College, Albany, N. Y. (19); High School, Poughkeepsie, N.Y. (20); Villia Maria College, Erie, Pa. (22); Municipal Aud., Warren, Pa. (28).

Dark at the Top of the Stairs—Center, Norfolk, Va. (16-18); American, Roanoke, Va. (19); City Aud., Asheville, N.C. (20); Wesleyan College, Macon, Ga. (21) Tower, Atlanta (23-25); Temple, Birmingham (27-28).

Dear Liar—Hartford, L.A. (16-28).

Fighting Cock (tryout)—Walnut, Philly (16-28).

Five Finger Exercise (tryout)—National, W'sh. (16-28).

Goodbye, Charlie (tryout) — Hanna, Cleve. (16-21); Ford's Balto (23-28) (Reviewed in VARIETY, Oct. 21, '59).

Hilary (tryout)—American, St. L. (16-21); Civic, N. O. (23-28) (Reviewed in VARIETY, Oct. 21, '59).

J. B.—Proctors, Schenectady (16); Stanley, Utica (17-18); Aud., Rochester (19-21); Royal Alexandra, Toronto (23-28).

Jolly's Progress (tryout)—Wilbur, Boston (16-21); Shubert, New Haven (23-28) (Reviewed in VARIETY, Oct. 28, '59).

Look Homeward, Angel—Keith-Albee, Huntington, W. Va. (16); Colonial, Akron (17); Regent, Grand Rapids (18-19); Murat, Indpls. (20-21); Hanna, Cleve. (23-28).

Loss of Roses (tryout)—Shubert, New Haven (16-21, moves to N.Y.) (Reviewed in VARIETY, Nov. 4, '59).

Mary Stuart—Civic, Chi (15-22); Cass, Det. (24-29).

Midnight Sun (tryout)—Locust, Philly (16-21); Wilbur, Boston (23-28) (Reviewed in VARIETY, Nov. 11, '59).

Mighty Man Is He (tryout)—Rivoli, Toledo (16-17); Hartman, Col. (18-21); Shubert, Cincy (23-28) (Reviewed in VARIETY, Sept. 30, '59).

Most Happy Fella—Municipal, Tulsa (15); Holmberg Hall, Norman, Okla. (16); Sheridan Coliseum, Hayes, Kan. (17); Pershing Municipal Aud., Lincoln, Neb. (18); Weld Hall, Moorhead, Minn. (20); Minot (N.D.) Municipal Aud. (21); Eau Claire (Wis.) High School (23); Orpheum, Madison, Wis. (24); Bay, Green Bay, Wis. (25); Denfeld High School, Duluth, Minn. (26); Mayo Clinic Aud., Rochester, Minn. (27); High School Aud., St. Louis Park, Mpls. (28); Hibbing (Minn.) High School (29).

Music Man (2d Co.)—Shubert, Chi (16-28).

My Fair Lady (2d Co.)—Aud., Memphis (16-21); Aud., Shreveport (23-29).

Odd Man In (tryout) — Paramount, Springfield, Mass. (16); Loews Poli, Worcester, Mass. (17); Empire, New Bedford, Mass. (18); Palace, Manchester, New Hampshire (19); Vet. Memorial, Providence (20-21); Locust, Philly (23-28) (Reviewed in VARIETY, Oct. 7, '59).

Pink Jungle (tryout)—Shubert, Det. (16-28) (Reviewed in VARIETY, Oct. 21, '59).

Pleasure of His Company—Forrest, Philly (23-28).

Saratoga (tryout)—Shubert, Philly (16-28) (Reviewed in VARIETY, Oct. 28, '59).

Silent Night, Lonely Night (tryout)—Colonial, Boston (16-28).

Sunrise at Campobello—Curran, S.F. (16-28).

Two for the Seesaw—New Downtown municipal Aud., Dallas (15); Miller, Wichita, Kan. (17-18); High School, Topeka, Kan. (19); Music Hall, Omaha (20-21); Stuart, Lincoln Neb. (23); Orpheum, Sioux City, Ia. (24); Paramount, Waterloo, Ia. (25); KRNT, Des Moines (26); Municipal, St. Paul, (27-28).

Visit—Biltmore, L.A. (17-28).

West Side Story—Erlanger, Chi (16-28)

World of Carl Sandburg—Aud., Indpls. (16); High School, Columbus, Ind. (17); Municipal Aud., South Bend (18); U. of Mich., Ann Arbor (19); Riviera, Det. (20-21); Marshall College, Huntington, W. Va. (23); Aud., Charleston, W. Va. (24); Vet Aud., Columbus (25); Taft Aud., Cincy (26) Aud., L'ville (27-28).

Musicologist

Robert Baral

has authored a detailed 'before beatniks' reprise of the

Old 'Greenwich Village Follies'

* * *

one of the many Editorial Features in the upcoming

54th Anniversary Number

of

VARIETY

B'way OK; 'Tenth' 32G, 'Warm' 28½G, 'Raisin' 29½G, 'Sweet Bird' $36,700, Verdon 50½G, 'Suzie' 25G, 'Hat' 23G

Broadway was generally healthy last week despite a dip in receipts for several shows. Holding as sellouts were "Gypsy," "La Plume de Ma Tante," "Miracle Worker," "Take Me Along" and "Tenth Man."

There was one closing last week and two openings are due this week, as detailed below.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Cheri, Morosco (C) (5th wk; 40 p) ($6.90-$7.50; 999; $39,799) (Kim Stanley, Horst Buchholz). Nearly $17,900. Previous week, $20,600. Closes Nov. 28.

Destry Rides Again, Imperial (MD) (30th wk; 236 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Over $51,700. Previous week, $51,000.

Drop of a Hat, Golden (R) (6th wk; 42 p) ($6.90; 800; $26,800) (Michael Flanders, Donald Swann). Nearly $23,000 for seven performances. Previous week, $22,200 for seven performances.

Flower Drum Song, St. James (MC) (50th wk; 400 p) ($8.05; 1,615; $63,752). Over $63,200. Previous week, $63,400.

Gang's All Here, Ambassador (D) (7th wk; 52 p) ($6.90-$7.50; 1,155; $41,562) (Melvyn Douglas). Almost $35,400. Previous week, $36,500.

Golden Fleecing, Miller's (C) (5th wk; 36 p) ($6.90; 940; $32,100) (Tom Poston). Over $15,000. Previous week, $13,200.

Gypsy, Broadway (MC) (26th wk; 203 p) ($8.60-$9.40; 1,900; $82,900) (Ethel Merman). Almost $81,900 with parties. Previous week, $81,800 with parties. Lays off Dec. 21-26.

Heartbreak House, Rose (CD) (4th wk; 32 p) ($6.90-$7.50; 1,162; $45,284) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price). Over $36,100 with some parties. Previous week, $36,300 with parties.

Highest Tree, Longacre (D) (2d wk; 13 p) ($6.90-$7.50; 1,101; $38,500) (Kenneth McKenna, Diana Douglas, Howard St. John, William Prince). Over $12,700 with Theatre Guild subscription. Previous week, $13,200 for first five performances and one preview.

La Plume de Ma Tante, Royale (R) (49th wk; 391 p) ($8.05; 1,050; $44,500 (Robert Dhery). Over $45,000. Previous week, same.

Majority of One, Barrymore (C) (39th wk; 312 p) ($6.90; 1,067; $41,807) (Cedric Hardwicke, Gertrude Berg). Nearly $39,100. Previous week, $39,400.

Marriage-Go-Round, Plymouth (C) (42d wk; 327 p) ($6.90; 1,062; $42,416) (Charles Boyer, Claudette Colbert). Almost $42,400. Previous week, $42,800.

Miracle Worker, Playhouse (D) (4th wk; 32 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patricia Neal, Torin Thatcher). Nearly $35,800 with parties. Previous week, $36,000 with parties.

Music Man, Majestic (100th wk; 796 p) ($8.05; 1,626, $71,000). Almost $67,600. Previous week, $68,700.

My Fair Lady, Hellinger (MC) (192d wk; 1,531 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $65,700. Previous week, $64,500.

Pleasure of His Company, Music Box (C) (56th wk; 466 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Leo G. Carroll, Conrad Nagel). Almost $25,100. Previous week, $22,300. Exits next Saturday (21) to tour.

Raisin in the Sun, Belasco (D) (36th wk; 286 p) ($6.90; 967; $35,300). Over $29,500. Previous week, $28,900.

Redhead, 46th St. (MD) (40th wk; 316 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $50,500. Previous week, $52,600.

Sweet Bird of Youth, Beck (D) (36th wk; 287 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $36,700. Previous week, $35,800.

Take Me Along, Shubert (MC) (4th wk; 28 p) ($8.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). Nearly $64,500. Previous week, house record at $64,526.

Tenth Man, Booth (D) (2d wk; 12 p) ($6.90-$7.50; 807; $32,000). Almost $32,000 with parties. Previous week, $22,400 for first four performances and two previews.

Warm Peninsula, Hayes (C) (4th wk; 30 p) ($5.75-$6.90; 1,139; $39,000) (Julie Harris, June Havoc). Over $28,500 with some parties. NBC covered the take for the Saturday matinee, which was cancelled to permit Miss Harris to rehearse for a Sunday night (15) television show. Previous week, $27,600 with parties.

World of Suzie Wong, 54th St. (D) (57th wk; 455 p) ($6.90; 1,037; $46,384). Over $25,000 with twofers. Previous week, $27,600 with twofers at the Broadhurst.

Miscellaneous

Once Upon a Mattress, Phoenix (MC) (27th wk; 216 p) ($4.95-$5.50; 1,150; $34,103). Nearly $29,500. Previous week, $26,000. Suspended last Sunday (15) and reopens next Wednesday (25) on Broadway at the Alvin Theatre where the b.o. scale will be upped to a top of $7.50 Friday and Saturday nights and $6.90 other evenings.

Closed Last Week

Girls Against the Boys, Alvin (R) (2d wk; 16 p) ($8.05-$9.20; 1,453; $60,462) (Bert Lahr, Nancy Walker). Over $33,000. Previous week, $43,400 with Play-of-Month Guild patronage. Closed last Saturday (14) at a loss of approximately $300,000.

Opening This Week

Sound of Music, Lunt-Fontanne (MD) ($9.90; 1,402; $75,000) (Mary Martin), Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d presentation of musical by Rodgers (music), Hammerstein (lyrics) and Howard Lindsay Russel Crouse (book); opened last Monday night (16) to four enthusiastic notices (Aston, World-Telegram; Coleman, Mirror; McClain, Journal-American; Watts, Post) and three lukewarm (Atkinson, Times; Chapman, News; Kerr, Herald Tribune). Grossed over $47,300 for five preview performances last week.

Only in America, Cort (CD) ($6.90-$7.50; 1,155; $40,000). Herman Shumlin presentation of play by Jerome Lawrence & Robert E. Lee, based on Harry Golden's book; opens tomorrow night (Thurs.).

Off-Broadway Shows

(*Figures denote opening dates*)

NEW YORK

All King's Men, E. 74th St. (10-16-59).
Ballad Jazz St., Mews (11-11-59).
Big Knife, 7 Arts (11-12-59).
Billy Barnes, Carnegie (6-9-59).
Boy Friend, Cherry Lane (1-25-58); closes Nov. 29.
Connection, Living Th'tre (Rep) (7-15-59).
Deirdre of Sorrows, Gate (10-14-59).
Enemy of the People Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (3-25-59).
Legend of Lovers, 41st St. (10-27-59).
Lend An Ear, Renata (9-24-59).
Mis-Guided Tour, Downtown (10-12-59).
No Trifling, St. Marks (11-9-59).
Our Town, Circle in Square (3-23-59.
Orpheus, Gramercy Art (10-5-59).
Shadow & Substance, Tara (11-3-59).
Summer 17th Doll, Players (10-13-59); closes Nov. 29.
Three Sisters, Fourth St. (9-21-59).
Tonight Improvise, L'v'ng Th'tre (11-6-59).
U.S.A., Martinique (10-28-59).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Mary Sunshine, Orpheum (11-18-59).
Dinny & Witches, Theatre One (11-20-59).
Lysistrata, Phoenix (1-24-59).
Time of Vengeance, York (12-10-59).
Peer Gynt, Phoenix (1-12-60).
Deseret, Anderson (1-26-60).
Winterset, Phoenix (3-1-60).
Henry IV, Part 1, Phoenix (4-19-60).

CLOSED

Guitar, Jan Hus (11-10-59); closed last Wednesday (11) after two performances.
Many Lover, Living The'tre (Rep) (1-13-59); closed last night (Tues.) after 230 performances.
Vincent, Cricket (9-30-59); closed last Sunday (15) after 55 performances.

LOS ANGELES

Carnival Island, Ebony (9-29-59).
Enemy of People, Civic (9-22-59).
Fanny's First Play, Alley (11-13-59).
Firebrand, Stage Society (10-16-59).
George Dillon, Players Ring (10-20-59).
Girls in 509, Gallery (9-25-59).
Iceman Cometh, H'wood Centre (9-18-59).
Murder in Barn, Las Palmas (8-25-59).
My Sister Eileen, Valley (10-23-59).
Our Town, LeGrand (10-21-59).
Our Town, Pasadena (11-6-59).
Night Circus, Th'tre Arts (11-12-59).
Summer 17th Doll, Bev. Hills (10-23-59).
Time Remembered, N. H'wood (11-14-59).
3 Men on Horse, Sherman Oaks (11-13-59).

SCHEDULED OPENINGS

Hatful of Rain, Valley (11-27-59).
Design Living, Stg. Society (12-15-59).
See How They Run, Gallery (12-15-59).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Beg, Borrow or Steal" (MC). Producers, Eddie Bracken & Carroll and Harris Masterson; director, Billy Mathews; choreographer, Peter Hamilton. Ensemble audition at Palm Garden Ball Room (306 W. 52d St., N.Y.). Equity dancers, Nov. 24, male at 10 a.m., femme at 2 p.m. Equity singers, Nov. 25, same time schedule as dancers. Open calls for dancers Nov. 27, same time schedule as Equity. Open calls for singers Nov. 28, male and femme at 1:30 p.m.

"Caligula" (C). Producer, Chandler Cowles (36 W. 56th St., N.Y.); director, Sidney Lumet; production assistant, Judy Peabody. Cast of 42. Available parts: sexy femmes 20-25; athletic men, 25-30, over six feet tall. Good diction required. Also available part for attractive teenage girl. Send resume and photo to producer, by mail only.

"Deadly Game" (D). Producers, Alton Wilkes, Joe Manchester & Emil Coleman (1674 Broadway, N. Y., room 305), in association with Morton Segal & Barbara Griner. Small part available for femme, 27-28, pretty. Mail photo and resume to producers.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Girl from Outside" (MD). Producer, George Cayley; casting agent, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting agent.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Will consider photo and resume from general talent by mail only. Send to producers. Ensemble audition at Mark Hellinger theatre (Broadway at 51st St., N.Y.), Nov. 23: Equity male singers at 10 a.m.; open call 3 p.m. at Nov. 24; Equity femme singers 10 a.m.; open calls, 3 p.m.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls 8-12, sing and dance, 4 feet, 6 inches tall. Mail photo and resume for consideration.

"How to Make a Man" (C) Producers, Jay Garon & Morgan Wilson (224 E. 33rd St., N. Y.). Accepting photo and resume from young actors under 5 feet, 11 inches. Mail to producers, do not phone or visit; not seeing applicants at present.

"Irma La Douce" (MC). Producers, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: young character tenor-actor; young character male singer-dance, also good at tumbling. Apply through agents only. Seeking Negro Baritone, character, West Indian appearance. Mail photo and resume to casting director.

"Joshua Tree" (D). Producer, Richard Barr; director, Jose Ferrer (375 Park Ave., N. Y.). Available parts: police official, mid-40's; policeman, late 20's; insurance agent, mid-30's; elderly Scotch children's nurse; boy, to appear 5, vivacious; Negro maid, warm. Mail photo and resume to producer, c/o director at above address (mailing address only). Casting to begin in November.

"Long Dream" (D). Producers, Cheryl Crawford & Joel Schenker (49 W. 45th St., N.Y.); director, Lloyd Richards. Cast of Negro and whites. Director is currently casting; contact producer's office.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Rape of the Belt" (C). Producer, Jean Lee Donnelly (c/o Hotel Shoreham, CI 7-6700). Available part, male lead, 6 feet, 2 inches taller, muscular, handsome, experienced in high comedy. Apply through agents only.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro youth, early 20s, virile, handsome. Mail photo and resume to casting director. Script of the play is available in bookstores.

"There Was a Little Girl" (D). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.). Available parts: femme lead, 18, sensual looking blonde, well-to-do Philadelphian; girl, 15, pert, calculating; man, 50, slightly balding, sympathetic, ineffectual; femme, 45, attractive, amiable, self-possessed; man, 23, handsome, well-dressed, leading lady's fiance; two boys, 16, crazy about girls, tape-recording and Shakespeare; man, about 21, tough-handsome; black leather jacket type; man, 35-40, from Carolina, slight accent, publishes small magazine; police lieutenant. Mail photo and resume to producers or be submitted thru agent. Do not visit.

"World of Suzie Wong" (MC). Producers, David Merrick, Seven Arts Productions & Mansfield Productions; casting director, Michael Shurtleff (c/o Merrick, 246 W. 44th St., N.Y.). Seeking actors and actresses with Oriental appearance. Mail photo and resume to casting director.

"Yesterday's Waves" (D). Producer, Cavallaro Productions (Joe & Chuck Cavallaro, Woodward Hotel, 55th St. & 7th Ave., N.Y.). Available parts: male lead, 22-23, dark, moody, emotionally naive; femme lead, 40's, alcoholic; former seaman-fisherman, idealistic, family-devoted ex-convict; fisherman, late 30's, large, tippler, opportunistic; male lead's wife, 18, attractive, willful; delivery boy, 16. Mail photo and resume to producers.

OFF-BROADWAY

"Alley of the Sunset" (D). Producers, Wayside Productions (Box 121, Canal St., Station, N.Y.) director, John Duff Stradley. Available parts: ingenue, 24; juvenile, 34; leading woman, 45; leading woman, 34; character man, 58; male, heavy, 45. Mail photo and resume to producers.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N. Y.

"Lend An Ear" (R). Producers, Stephan Slane & Jenny Lou Law (c/o Renata Theatre, 144 Bleecker St., N. Y.). Auditions for replacements, 6-7 p.m. Wednesdays, at the theatre.

"The Women" (C). Producer, Equity Library Theatre; director, James Cavanaugh; casting, ELT Rehearsal Hall (11 W. 18th St., N. Y.), Nov. 23-23, at 9 a.m.-3 p.m.; Nov. 25, at 6-10 p.m. Bring membership cards. Available parts, all femme: lead, early 30's, attractive, soft-spoken; second lead, early 20's, pretty, sweet, vague; third lead, mid-30's, sleek brunette, catty; author, mid-30's, plain, wry, intelligent; early-30's, chubby, sloppy, thoughtless; 12, sweet, attractive, slender; 55, kindly, wealthy; late-20's, tall, blonde, scheming, attractive; commedienne, middle-aged, husky Western; middle-aged, talkative, silly; ex-chorine, late 20's, flashy, attractive; vain society woman, about 50; two hairdressers, well-groomed, fawning, late-20's; manicurist, late-20's, gum-chewing, gossipy; Scandinavian cook, heavy, middleaged; English governess, about 30, raw-boned, strict; two saleswomen, well groomed, literate; Russian princess, 30, attractive, slender, working as model; instructress, under 30, athletic, harried; middleaged cook, buxom; secretary, 30, plain, bitter; femme, younger edition of the secretary; nurse, 30's, strong outspoken, capable, poor; Irish-American maid, 25-30, prim; cigarette girl, mid-20's, attractive, uneducated, nice legs; ladies' room attendant, elderly, bitter; femme, under 30, attractive; beauty-parlor maid; middleaged femme, clowning; two dress clerks, attractive, uneducated; two models, under 30; chic French maid; two early-20's, beautiful and dumb; two middle-aged snobs; society woman, middle-aged pompous; debuntante, attractive, sheltered college girl; embarrassed college girl, attractive. Bit parts have dialogue and may be doubled, or possibly non-Equity. Script available at Dramatists Play Service (14 E. 38th St., N. Y. 16).

TOURING

"La Plume De Ma Tante" (MC). Producers, David Merrick & Joseph Kipness (246 W. 44th St., N.Y.); casting director, Michael Shurtleff; stage manager, Harold Store. Available parts: several femme dancers, five feet, six inches, little point work; femme, tall, blond, soprano; male, five feet, nine inches, bass-baritone; male, fat, under six feet, pantomime; femme, tall, dark, for specialty dances; femme, small, blond, ballet background, for specialty dances; male, singer-dancer, about five feet, five inches. Knowledge of French not necessary, but Continental looks preferred. Mail photo and resume to stage manager, c/o casting director.

FOREIGN

"Ol' Man Satan" (MD). Producer Luben Vichy; author and casting representative, Donald Heywood (211 W. 53d St., N. Y.). Negro-cast musical being cast for projected London presentation. Available parts: Moses; male and femme dancers. Mail resume and photos to Heywood, at above address. (See also Broadway production, listed above.)

PARIS

"Raisin in the Sun" (D). Producer, Gilbert Miller; casting contact, George Banyai (CI 6-1940). Part available: French-speaking Negro character woman to play the mother. Phone casting contact.

SHOWS IN REHEARSAL

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.), Eleanore Saidenberg & Daniel Hollywood.

"Juniper and the Pagans" (CD). Producer, David Merrick (246 W. 44th St., N.Y.).

OFF-BROADWAY

"Time of Vengance" (D). Producer, Paul Libin (1185 First Ave., N.Y.).

FUTURE SHOWS

BROADWAY

"Amber View" (D). Producers, H. Clay Blaney & Ramsey Burch (200 W. 57th St., N.Y.).

"Beg, Borrow or Steal" (MC). Producer, Eddie Bracken (c/o Courtney Burr, 58 W. 57th St., N. Y.; CI 5-9151).

"Best Man" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 3-7500).

"Birds of Summer" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895.

"Captains and the Kings" (D). Producer, David March (200 W. 57th St., N. Y.).

"C'Est La Vie" (MC). Producer, Charles K. Peck (200 W. 57th St., N. Y.; CI 5-0450).

"Choice" (D). Producer, Marilyn Shapiro (65 CPW., N.Y.).

"Christine" (MC). Producers, Oscar Lerman & Martin Cohen (1472 Broadway, N.Y.).

"Come Spring" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Con Amore" (CD). Producer, Jed Harris (19 E. 53d St., N. Y.; PL 8-1109).

"Cool World" (D). Producer, Lester Osterman (55 W. 54th St., N.Y.).

"Dream Girl" (MC). Producer, Cy Feuer & Ernest H. Martin (150 E. 52d St., N.Y.).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave., PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Flowers of Evil" (D). Producer, Leona Gould (temporarily: 23 E. 74th St., N. Y.).

"Good Soup" (La Bonne Soupe) (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild (5 E. 76th St., N. Y.) and George Brandt.

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"Hundred Yard Dash" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895).

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jazz Train" (MC). Producer, Al Nano (300 E. 44th St., N. Y.).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"Last Days of Lincoln" (D) Producer, Alexander H. Cohen, (40 W. 55th St., N. Y., CI 6-0594).

"Laurette" (D). Producer, Alan Pakula (temporarily: 3 E. 54th St., N. Y.).

"Leaven of Malice" (C Producer, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Long Dream" (D). Producer, Cheryl Crawford (49 W. 45th St., N.Y.) & Joel Schenker.

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.: CI 5-0500)

"Lucky Jim" (D). Producer, Don Herbert (745 Fifth Ave., PL 1-1290).

"Mad Avenue" (D). Producers, Tony Faillace (59 E. 54th St., N. Y.) & Howard Henkin.

"New Faces" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-0380).

"Sweet Love Remember'd" (D). Producers, Ma[illegible] Gabel & Henry Margolis (439 Madison Ave., N.Y.).

"Tattooed Countess" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Thurber Country" (C-D). Producers, Michael Davis, Helen Bonfils & Haila Stoddard (16 W. 55th St., N. Y.).

"Trumpet Calling" (D). Producer, Eddie Dowling (130 W. 44th St., N. Y.).

"Tumbler" (D) Producers, Playwrights Co., (745 Fifth Ave.; PL 3-7500) & Alfred de Liagre Jr.

"Viva Madison Avenue" (C). Producer, Selma Tamber (35 W. 53d St., N. Y., JU 6-1890.

OFF-BROADWAY

"Breaking Wall" (D). Producers, Phil Meister & Lionel Kaplan (103 W. 74th St., N.Y.).

"Come Share My House" (D) Producers, Richard Karp & Gayle Hinckey (100 Seventh Ave. S., N. Y.).

"Silent Rage" (D). Producer, Brett Warren (c/o Actor's Mobile Theatre, 247 W. 42d St., N.Y.; BR 9-2591).

"Sive" (D). Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

"Tall Green Grass" (D). Producer, Joseph Beruh (99 Seventh Ave., N. Y.; CH 2-9609).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

SIGNED

BROADWAY

"Andersonville Trial": Bruce MacKay.

"Fighting Cock": Judy Sanford, Jane Lillig.

"Juniper and the Pagans": Mario Alcalde, David Wayne, Ellen Madison.

"Miracle Worker": Jack Hollander (succeeding Roger DeKoven).

"Saratoga": Janet Ward succeeding Edith King).

OFF-BROADWAY

"An Enemy of the People": Delphine Seyrig (succeeding Joan de Marrais).

"Boy Friend": Bill Regan (succeeding James Inman).

"Leave it to Jane": Dorothy Greener (succeeding Alice Beardsley).

"Lend an Ear": Louis Edmonds (succeeding Charles Nelson Reilly).

"Three Sisters": Michael Learned (succeeding Kathleen Widdoes).

"Time of Vengeance": Lou Gilbert, Charles Gregory.

OUT OF TOWN

American Shakespeare Festival, Stratford, Conn.: Katharine Hepburn, Robert Ryan.

"Billy Barnes Revue": Virginia de Luce, Joyce Jameson, Ronnie Cunningham, Arlene Fontana, Jane Johnston, Larry Hovis, James Inman, Charles Nelson Reilly, Tom Williams.

Cafe-Recording

Beverly Club, New Orleans, Producer, Ron Fletcher Productions (50 Greenwich Ave., N. Y. 11). Seeking new faces, attractive chorus girl types, dance singing not necessary, $150-$200 per week, for Revue type shows. AGVA jurisdiction. Auditions after Nov. 27. Mail photo and resume to producer; do not phone or visit.

Fred Strauss (CI 7-5990) is seeking femme pop singer, 17-22, attractive, to work with vocal trio. Phone for appointment.

Films

Dela McCarthy Assoc. 41 E. 67th St., N. Y.). Casting, Colin D'Arcy. Submit photo and resume for consideration.

"Murder, Inc." 20th Century Fox; co-producers, Larry Joachin & Burt Balaban; casting office, Princess Productions Corp., (11 W. 42d St., N. Y., room 1556). Cast of 138 speaking roles. Parts available: court official, gangster and numerous gun moll types, both young and old. Photos and resume, particularly for femme roles, should be mailed to casting office. Do not phone or visit office.

Opera

"Deseret." Producer, Warren Steibel (c/o Phyllis Anderson Theatre, 2d Ave. & 4th St., N.Y.) Opera in English, without chorus or ballet, alternating companies will be selected. Parts available: lyric dramatic soprano lead, 19; baritone lead, 61, dynamic, romantic tenor lead, contralto, 45, warm motherly; baritone, 50's, stern; dramatic soprano, 40, sympathetic. Mail photo and resume to producer, c/o theatre.

Television

"Big Party." Park Towers Television Productions (130 W. 56th St., N.Y.; 6th floor); producer, Perry Lafferty; associate producer, Robert Tamplin. Cast from files for extras and general talent. Mail photo and resume to above address for consideration.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Casting director, Paula Hindlin (524 W. 57th St.).

Formula Seven Productions, 1650 Broadway, N. Y.; Room 904. Producer B. Lorell. Accepting photo and resume of form actors, models and femme vocalists. Mail to above address.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 575 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Art Thebado, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayers & Sons, Inc. (30 Rockefeller Plaza, N.Y.); casting director, Guy Wallace. Accepting photo and resume of general talent applicants by mail only for appointment. Won't see applicants without appointments.

"Play of the Week." Producer, Lewis Freedman; associate producer, Henry Weinstein; casting director, Marc Merson (WNTA-TV, 10 Columbus Circle, N.Y.). Accepting photo and resume of general talent, by mail only.

"Robert Herridge Theatre" CBS-TV: producer Robert Herridge. Mail photo and resume to casting director Art Thebado, 524 W. 57th St., N.Y.

Willard Alexander, Inc. (425 Park Ave., N.Y. 22); Casting director, Michael Hartig. Accepting photos and resumes of attractive and also wholesome types for tv commercials and films; also interested in established musical comedy performers. Submit inquiries by mail only. Suitable applicants will be contacted for appointment.

Young & Rubicam ad agency (285 Madison Ave., N.Y. 17). Casting director, Mrs. Lucy Sokole. Applicant for tele commercials are interviewed by appointment only upon submitting photo and resume by mail.

thank you CHICAGO! – Ruth Roman

for the

SARAH SIDDONS'

"Actress of the Year"

AWARD

•

"TWO FOR THE SEESAW"

(National Company)

Management

East Coast
BAUM-NEWBORN

West Coast
GOLDSTONE-TOBIAS

Concert Reviews

Grand Duchesse de Gerolstein
(AMERICAN OPERA SOCIETY)

In recent years platform opera has been on the upsurge. Mostly the stripping-away of the libretto, costumes and scenery have made possible presentation, in full score, of neglected or unknown works. In the stance of Jarques Offenbach's "Le Grande Duchesse de Gerolstein," first performed by the American Opera Society in January, 1958, this is opera bouffe with the orchestra railed off in brass-and-velvet and the stage given symbolic "scenery." Add that the duchess performs in royal gowns there and that much stage business is internalized, plus a straight speaking role.

This is a truly offbeat musical event, a surefire concert audience-pleaser. It could be, economics permitting, toured as a package of singers and effects to play with local symphonies willing to indulge in sheer novelty. Whether Stefan Schnabel is adequate as the speaker of the drypoint narration written by impresario Allen Sven Oxenburg must be considered. Though a stage veteran, Schnabel was swallowing as many words as he was getting enunciated last Tuesday (10) so that much of the witty commentary, an integral part of the whole stunt, was obscured. He tended to run out of breath, and lose the final words.

The singers were, on the whole, effective, notably the grand duchess of Jennie Tourel, whose artistry overrides a certain vocal vagueness. Laurel Hurley, of the Met, was finely colored in the second and minor woman's part. Another Met roster name, Martial Singher, disported himself with an expected exhibition of satirical stage-movement, since he is habitually the dignified baritone. Andre Turp squeezed many a giggle out of the military-burlesquing "Voici le Sabre." Andre Lortie and Louis Quilico were useful voices.

Entitled to more-than-ordinary credit for the success of this fun-at-the-opera-society venture are George Mully and Gene Jones. Theirs was the imaginative setting of the stage, the orchestra and the Margaret Hillis choir and the pacing of the pantomimic gesticulation. This is definitely something. Any false step or touch would foul the high-level at which the musical satire must be sustained and was. *Land.*

Anna Russell
(ROYAL FESTIVAL HALL, LONDON)
London, Nov. 6.

Anna Russell is a very funny gal. Since she first played London six or seven years ago in the now defunct Watergate Theatre Club off the Strand, she has built up a growing reputation as a concert soloist and has filled many of the halls in London and through the country.

Now she is back for another swing, opening at the Royal Festival Hall last Thursday (5), with subsequent dates in several key cities. Her RFH engagement was almost a sellout with an enthusiastic audience of around 3,000.

As a musical satirist, Miss Russell combines a first class operatic voice and a great sense of humor. She starts off, in her own words, by "messing about with Carmen," and then proceeds merrily to lampoon German lieder, French art songs, contemporary music and standard folk songs. Much of her routine had been seen before, but it comes over with a surprisingly fresh look. *Myro.*

Albert Fuller, Paul Wolfe
(CARNEGIE RECITAL HALL, N.Y.)

A recital of two harpsichords, in a program having been arranged for this medium by the composers—is a novelty without ascertainable precedent. Presumably few of the select circle of harpsichord and early music devotees were missing when Albert Fuller and Paul Wolfe performed at Carnegie Recital Hall. Heartily received throughout the evening, and also at the end, response was perhaps a little more generous than warranted. But these were true buffs who play, build, repair or tune harpsichords. Most of the works were originally written for this combination and the chosen music made for a rewarding evening—the only drawback being that the two artists, both with a first-class reputation in their field—did not seem to have given enough importance to the team work and seemed at most times to play each for himself.

On the program were six pieces by Gaspard Le Roux a 17th century French composer—unknown to most of the (uninitiated) public. The Couperin "Musettes" were delightful. Two fugues by J. S. Bach and a rather weak work by W. F. Bach led up to the evening's most rewarding piece: two concertos by Padre Antonio Soler, a Spanish composer of the late 18th century. *Goth.*

Orchestra of America
(CARNEGIE HALL, N.Y.)

Unusual music doesn't often get a hearing nowadays, and so the second concert staged by the new Orchestra of America under Richard Korn at Carnegie Hall last week (12) had about it an exciting and different quality. The most interesting selection was the late Robert Kurka's Concerto for Marimba and Orchestra. It was performed by Vida Chenoweth.

The marimba, which roots in southern Mexico, is a type of xylophone and the tones are obtained from strips of wood fixed to a large frame. Miss Chenoweth coaxed from this instrument an astonishing variety of sounds in a concerto that ranges over a wide assortment of moods and certainly is offbeat to the core. This is "modern" music with a special and, in its way, very attractive quality.

The other "first" on the program was Charles Wuorinen's Third Symphony, mostly a-tonal in its approach and not an easy work to listen to. Orchestra played well together under Korn's energetic and sympathetic direction. Ensemble produced a fine tone and came through with precision and subtle shading. *Hift.*

Goya, Matteo & Goodman
(TOWN HALL, N.Y.

This program was a mixed one, varying between a high class vaudeville and provincial dance recital atmosphere. It is a good idea for young artists to share expenses of a NY recital and simultaneously fill the hall with their individual friends, admirers and protectors. But there should be a more common denominator.

Gerald Goodman is a skilled and accomplished harpist and his playing with the string ensemble, though not musically perfect and somewhat under-rehearsed, was pleasant to hear. The technical command, costuming and choreography of the two ethnic dancers, however, belongs on a lecture-recital podium or into out-of-town ladies and music clubs, but not a stone's throw from Broadway.

Fact that terpers Goya & Matteo were accompanied at times by string ensemble, or by piano and cello or four harps did not alter this fact except in giving it an unfortunate atmosphere of preciousness and high-browness. Informality would have been more effective. *Goth.*

Dance Reviews

Georgian State Dance Co.
London, Nov. 11.

Georgian State Dancers, playing a two week engagement under Victor Hochhauser's auspices at $2.50 nearly make the grade, but the bill is uneven, and dull patches negate some of the more exciting production numbers.

The fault is easily discerned: it's a simple case of inequality of the sexes. When the men are on stage their vitality, skill, vigor and precision has an almost electrifying impact. They are just plain stunning. The women, however, are much too ladylike. They are restrained, given little opportunity to display fancy footwork, and their share of the proceedings is confined either to hand routines or gliding steps. That's fair enough once or maybe twice, but enough is enough, and of this there is far too much.

Although this 7,000 seater concert hall has a large apron stage, only the small forepart is used—and while the Company is some 50 strong, it never appears to be unduly congested. Musical background is provided by a quintet of Georgian musicians playing hand drums, pipes and concertinas. The music occasionally has an exceptional rhythmic vitality but is generally routine. The costumes both for men and women are often striking and colorful. *Myro.*

Nat'l Hungarian Ballet
(ALHAMBRA, PARIS)
Paris, Nov. 10.

Varied troupe presents eight dance segments, two choral numbers and two musical instrumental interludes. Besides this, the chorus and orch accompany the terping throughout. Latter is colorful, folksy and eyecatching but sans bravura, excitement and dynamism. Appeal is to dance buffs on its refresh-gentleness. Dubious as to bigger bookings due to its repetitive qualities.

There is a vigorous hussar dance which show up the men's virility and one with the pert girls dancing with bottles of wine which amply denotes their grace and precision. There are long folk bits that are neatly arranged on the stage but are overlong.

Show is in for a month at the Alhambra. Choreography is handled by Miklos Rabai, music by Gyorgy Kovacs, the chorus by Reszso Lantos and the sets and costumes by Gitta Mallasz. *Mosk.*

Opera Review

Stuttgart Opera
('JEPHTA')
Vienna, Nov. 3.

A precedental innovation for the Vienna State (once Imperial) opera has been the take-over of the establishment by a foreign opera troupe. The adventure has been so popular it may become an annual custom. From Stuttgart in Germany came the Wurttemberg Statoper to present Wagner's "Parsfial," the Czech opera, "Jenuffa" and the oratorio, "Jephta" of Handel, with its libretto in English because Handel lived most of his life in London, and under the Puritans.

This review is of the latter.

Director Guenther Rennert had the problem of seating the at times inactive singers unostentatiously, with backs turned to the audience, thus not distracting from the biblical-dramatical plot. Jephta (Josef Traxel) leads his army against the Ammonites and promises as sacrifice to God in case of victory the first human being he meets, when he returns to Israel. He returns and the first one is—his daughter "Iphis" (Fredericke Sailer), but a Prophet (Fritz Wunderlich) appears in time to relieve him from killing her, declaring that it would please God more, if Iphis serve as untouched maiden or "nun."

Joseph Traxel's tenor startled Vienna with its range. Friedericke, Fritz Linke and Fritz Wunderlich were very good. From Cleveland, Ohio, baritone Raymond Wolansky's singing and acting rated high credit. Also from Cleveland comes Margarethe Bence, she receiving applause on open scene, especially after "Visions of fear," the outstanding number. Haendel composed the oratorio in strict number-fashion, always using a cemballo to indicate begin and end. Miss Bence surely was the star of the show. *Maas.*

Helen Hoerle is in French Hospital, N.Y., with a fractured hip, and **Roy Jones** is pinchhitting as company manager of "Marriage-Go-Round."

Inside Stuff—Legit

The new O'Keefe Auditorium, Toronto, due for completion next June and slated to open the following September, will be able to gross about $100,000 a week for a musical show at the prevailing road scale. It will have a capacity of over $40,000 for straight plays. That was revealed last week by Broadway producer Alexander H. Cohen, at a luncheon at Sardi's restaurant, N.Y., for Hugh Walker, managing director of the new house. Cohen will book the O'Keefe.

Although the O'Keefe Brewing Co, is underwriting the construction of the $12,000,000 theatre in response to an appeal by Toronto authorities for business firms to help support the arts in the city, the operation of the 3,100-seater (which can be reduced to about 1,500 if desired) will have to be self-supporting. Cohen offered to take any of the 50-odd New York producers, managers, etc., at the lunchehon to Toronto at his expense to see the new spot.

There may be enlightenment in Broadway's current "spell of retrospection and biographical reminiscence," according to John Beaufort, New York entertainment columnist-critic of the Christian Science Monitor. Noting the trend toward recollection, he commented, "A number of the dramatis personae concerned are fictitious. Frequently they are actual people, historic or nonhistoric figures—their identities sometimes thinly disguised." After citing numerous examples, he concluded, "Such dramatic fare does not contain ultimate answers. But perhaps it may prompt us to put some of the right questions to our selves and our society."

Chi Cafe-Legit

Continued from page 77

sociation with Van Gelder, owner of the Ale House.

Closest to being an outgrowth of the defunct Compass is a new espresso house in Old Town, to be called Second City. It opens late this month with an original comedy, "North Side Story," authored by comedienne Elaine May. Play will be directed by Paul Sills, also a Compass alumnus.

Way off Broadway is the name of a third cabaret theatre, which will do musical revues after the fashion of Julius Monk's Downstairs-at-the-Upstairs in Gotham. It opens Nov. 30 at the Dearborn St. site of the old Playwrights Theatre Club, with a 70-minute revue titled "Quick Changes."

Operators John and Judy Rand, who wrote the skits, have the backing of 60 investors who have each bought $100 shares in the company. Rand is a copy supervisor at the Foote, Cone & Belding ad agency, and his wife is a freelance writer of children's books. Tunes for the revue are collaborations of John O'Toole, also of the FC&B copy staff, and Bill Walker, a writer of commercial jingles.

The all-professional cast of "Quick Changes" consists of Anne Francine, Ray Rayner, Pat Renaldo, Bob and Ellie Quint, and Dick Engle.

Poshiest of the four will undoubtedly be the new cabaret, now under construction, of Oscar and George Marienthal, owners of the London House and Mister Kelly's niteries. New operation will locate on Rush St., Chi's principal nitery belt, and will showcase chic revues imported from New York.

Union Contracts

Continued from page 77

legal proceedings to force the League to arbitrate the matter, but it's conceivable the issue may still be in a negotiable state when the new pact discussions get underway. The case is expected to come up for trial in December, but, even so, an initial decision could be appealed for further delay.

In the stock negotiations, one of the key points is expected to relate to package productions. It's understood that Equity intends demanding changes in the packaging setup, probably affecting the theatre operators. This matter relates principally to the COST and MATA memberships.

Annent the off-Broadway contract, the union has made two changes in its new rules after objections to the regulations were registered by the League of Off-Broadway Theatres. One of the changes concerned the distribution of free tickets to members of the cast so they can give them to agents and casting personnel. The new rule entitles each member of an off-Broadway company to four free seats a month, five weeks after the show's opening.

The other change involves the proportion of Equity members to non-professionals in a company. As altered, the regulation now calls for casts up to eight to be 100% Equity, casts of nine and 10 to have eight Equity members, casts of 11 to have nine Equity members and casts of 12 and above to have 10 Equity members.

Suddenly Milwaukee Faces Symph & Chamber Group; It Scares the Auspices

Milwaukee, Nov. 17.

Having made it big in baseball, Milwaukee may be doing likewise in longhair music. After a long famine of classic repertory the town may find itself with both a new Milwaukee Symphony of standard complement and a new chamber music little orchestra of perhaps 30.

Thor Johnson who batons the Peninsula Music Festivals each summer is conductor of the prospective chamber group which would include the Fine Arts Quartet of Evanston.

This imminence of two groups disturbs those seeking to get the Milwaukee Symphony off the ground, notably the symph's president and the Musician's Union's chief, Victor Dahlstrand.

Money drive for the symphony has to date amassed $36,685 with another $15,000 necessary for quota. Some $21,212 in advance ticket sales is additional.

Military Tattoo For British Trade Fair

Edinburgh, Nov. 10.

The Military Tattoo from the annual Edinburgh Festival may be one of the show-pieces of a major all-British tattoo to be staged in New York next June in conjunction with the British Trade Fair, Brigadier Alasdair Maclean, producer of the Tattoo, planed to N.Y. to discuss arrangements for the Edinburgh display's participation.

The Scots Guards made a successful tour of America three years ago. The Black Watch were also recent visitors to the U.S. by the Federation of British Industries.

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So They Say

"Nothing I have ever said in these columns has caused such consternation as my suggestion a fortnight ago that people go to the theatre to enjoy themselves. It is a very obvious thought; yet apparently it is to many earnest workers in the theatre shocking, philistine, and almost indecent."—**Harold Hobson**, drama critic of the Sunday Times of London, in a recent column.

"I hate to have anyone else make me up. Make-up is part of the creative process. You get to the theatre a half-hour early and, as you make yourself up, you assume aspects of the character your're playing. When you lie back and allow yourself to be made up, you are little more than a marionette. I find if I imagine something strongly enough, it creeps through and I don't need make-up."—**Alec Guinness**, as quoted by television columnist-critic **John Crosby**, in the N.Y. Herald Tribune.

"If it's (a stage play) a failure, you feel lowered economically, emotionally, every way. If it's a success, it's too much. But it's good to have contact with an audience because in the film world, you're apt to get too tight inside yourself."—**Alec Guinness**, in the same interview.

Mexican Legit Company To Tour Latin America; Maybe Europe, U.S. Later

Mexico City, Nov. 17.

Mexico is forming a theatrical troupe to tour Central and South America under the auspices of the International Cultural Promotions Office (a subsidiary of the Dept. of Foreign Relations). The company will present works of Mexican playwrights including Rodolfo Usigli (Mexico's Ambassador in Lebanon), Emilio Carballido, Rafae Solana, Luisa Josefina Hernandez and Federico S. Inclan.

The Government is anxious to gain international recognition in the arts. This initial dramatic company, limited to Spanish speaking countries, is the first of several projects, possibly including tours of Europe and the U.S. The Central and South American trek will start at the end of January. Works to be presented reflect public tastes in the various nations, based on extensive studies.

Tour has attracted considerable interest in South America, with some nations such as Paraguay and Brazil underwriting the cost of engagements within their borders. Chile has offered free theatre facilities, and other countries are also expected to pay at least partial expenses for the troupe.

Jonathan Bolt has succeeded **Andrew Prine** as male lead in the touring "Look Homeward, Angel."

Show Abroad

No Man Is an Island

Dublin, Nov. 10.

Abbey Players presentation of three-act drama by Peter Hutchinson. Staged by Ria Mooney; settings, Tomas Mac Anna. Stars Vincent Dowling, Liam Foley, Eddie Golden. Opened Nov. 9, '59, at the Abbey (Queen's) Theatre, Dublin.

Corp. O'Neill ..... Peadar Lamb
Pvt. Regan ..... Vincent Dowling
Pvt. Lowther ..... Liam Foley
Capt. Masters ..... Eddie Golden
Lt. Murphy, M.D. ..... T. P. McKenna
Father McDonald ..... Patrick Layde
Mrs. Masters ..... Brid Lynch
Terry Masters ..... Kathleen Barrington
Mrs. O'Flatherty ..... Angela Newman
Marylyn O'Flatherty ..... Maire O'Donnell
Orderlies ..... Frank Moran, Derry Power

The Abbey Theatre is apparently getting away from plays with the traditional far kitchen or saloon locale, and the current season's offerings indicate that new Irish playwrights are using more modern, realistic themes. A new author, Peter Hutchinson, has written a drama about the impact of a manic-depressive Irish Army recruit and a middle-aged Adjutant. A sub-plot involves the romantic interest of the Adjutant's daughter and a medical officer, and the Adjutant's psychosomatic effect on his wife.

Hutchinson offers a good study of soldiers in barracks, confining his attention to a very small group. Without trying to shape his play into the conventional forms of comedy or tragedy, he achieves a realism in his personalities and their problems. He avoids an obvious ending, although he brings down the curtain on a romnatic note of love rekindled.

Vincent Dowling makes a psycho private an acceptable character, but the standout is Liam Foley as a girl-chasing soldier. Foley has seldom had such a worthwhile part since he's been with the Abbey Players, and he makes the most of it with seemingly little effort. The Adjutant, played by Eddie Golden, is a sketch of a typical Army martinet, a man whose career is stalled, but who is a useful cog in the military wheel.

The smaller roles are adequately played, particularly Brid Lynch's as the Adjutant's wife, and Maire O'Donnell in a welcome comedy part. The dialog is in character throughout, and Ria Mooney's is well paced. *Macs.*

Munich's 1960 Spiel

Munich, Nov. 10.

During Munich's traditional Opera Festival next year (Aug. 7-Sept. 9) some 43 evenings of 14 operas will be produced. They are to be: "Meistersinger" and "Flying Dutchman," "Arabella," "Der Rosenkavalier," "Salome," "Ariadne, "Capriccio" and Intermezzo," "Don Giovanni," "Entfuhrung aus dem Serail," "Figaro's Hochzeit" and Cosi fan tutte," "Falstaff" and Orff's "Trionfi" with all three parts.

Hans Knapperfsbusch, Joseph Keilberth, Karl Bohm, Fritz Rieger, Robert Heger and Meinhard von Zallinger will conduct.

Erika Koth, Hermann Prey, Lisa della Casa and Dietrich Fischer-Dieskau will give special concerts.

West End Bits

London, Nov. 17.

Henry Sherek has obtained the stage rights to **William Saroyan's** "Settled Out Of Court" from **Darryl F. Zanuck** and will produce it in the West End next spring. The play is adapted from **Henry Cecil's** novel.

John Mortimer has written his first full length play, "The Wrong Side Of The Park." It will star **Margaret Leighton.**

The International Theatre Assn. lunched the Les Freres Jacques company at the Arts Club last Thursday (12).

"Cavalleria Rusticana" and "I Pagliacci" is being presented for the first time in the present Covent Garden Opera company's history on Dec. 16.

"The World Of Suzie Wong," which opens at the Prince of Wales tonight (Tues.) had $33,600 advance bookings, with a further guarantee from the brokers of a $92,000 sale in the first 20 weeks of the run.

David Pelham is trying out **Bud Grossman's** new comedy, "A Bachelor Flat," with **Derek Bond** and **Dennis Quilley** in the line up.

Glen Byam Shaw is to direct **Alec Guinness** as Lawrence of Arabia in **Terence Rattigan's** play. Rehearsals begin after Christmas.

Anna Deere Wiman is interested in **Patrick Cargill's** new piece, "Peru."

Shows Out of Town

Continued from page 78

Five Finger Exercise

Allen in the leading role of the vain, cultural-minded wife with a possessive relationship with her sensitive son. Miss Tandy gives a fine performance. Roland Culver is effective as the husband, a matter-of-fact furniture manufacturer who finds himself a stranger in his own family.

Brian Bedford portrays the confused son competently and Michael Bryant is impressive as the German tutor who longs for the emotional security of a home. Juliet Mills, as the teenage daughter, makes good use of most of the comedy lines in the show.

John Gielgud, who directed the original production, repeats his chore here, and he keeps the drama moving with a keen awareness of the human emotions involved.

Oliver Smith has provided a distinctive setting of a cottage vacation retreat in Suffolk. *Klep.*

Legit Bits

The scheduled off-Broadway opening last night (Tues.) of "Dinny and the Witches" at Theatre One, N.Y., was postponed because of a delay in the issuance of building permits for the new theatre. The opening is now scheduled for next Friday night (20) or the following evening.

Equity Library Theatre is presenting "Escape Me Never," directed by **David E. Durston**, at the Lenox Hill Playhouse, N. Y., through next Sunday Afternoon (22). The next ELT offering at the Playhouse will be "Warrior's Husband" from Dec. 1-6.

Madeline Sherwood, Jenny Egan, Stuart Vaughan and **James Kenny** will appear tomorrow (Thurs.) at the Kaufman Auditorium of the 92nd St. YMHA in "Poetry of William Butler Yeats—and other Irish Poets," the third in a series of dramatic readings, which **Paul Shyre** is directing.

Otto Salamon, recently-returned from military service, is assistant to **Helen Harvey** in the William Morris Agency play department.

Leigh Connell, Theodore Mann and **Jose Quintero** are no longer involved as co-sponsors of "Motel," now scheduled to open on Broadway the week of Jan. 11, under the production auspicies of **Roger L. Stevens** and **Kenneth Wagg**, in association with **James M. Slevin**. The play, which was to have been directed by Quintero, will now be staged by **Herbert Machiz**. The Connell-Mann-Quintero team, operators of the Circle in the Square, N.Y., are planning a production of **Jerome Chodorov's** "The Blue Coast," to be staged by Quintero.

The Equity Community Theatre play series at DeWitt Clinton High School, Bronx, and Bryant High School, Long Island City, Queens, may be discountinued this season because of a dispute over the payment of a clerical worker's salary. The hassle involves **Lyle Dye Jr.**, managing director of the Equity Library Theatre, parent body of ECT, and **Francis H. Brennan**, director of the N.Y. Bureau of Community Education.

Harry Davies has succeeded **Harry Forwood** as pressagent for "West Side Story," currently in Chicago.

Edwin Lester, managing director of the Los Angeles and San Francisco Civic Light Opera Assns., and **Eleanor Pinkham**, business manager, returned last week from a show-scouting trip to England and the Continent. After pausing a few days to catch the new Broadway shows they went on to the Coast.

Anthony Buttitta, pressagent for the San Francisco Civic Light Opera who lives permanently in New York, is writing a piece about the Broadway scene for Highlight, the magazine section of the Frisco Examiner.

Bert McCord, former drama columnist for the N.Y. Herald Tribune, was in town last week from his New Hampshire retreat for dentist appointments. He says he doesn't miss Broadway, but wishes his old cronies would visit him more often.

Neil Hartley is production stage manager, **Allen Shayne** stage man-

(Continued on page 86)

Scheduled B'way Preems

Fiorello, Broadhurst (11-23-59).
Loss of Roses, O'Neill (11-28-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Fighting Cock, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Juniper & Pavons, Longacre (1-6-59).
Pink Jungle, 54th St. (1-14-59).
Greenwillow, Alvin (3-3-59).

LONDON SHOWS

(Figures denote opening dates)

Aspern Papers, Queen's (8-19-59).
Aunt Edwina, Fortune (11-3-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Crooked Mile, Cambridge (9-10-59).
Edwardians, Saville (10-15-59).
Farewell, Eugene, Garrick (6-5-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, New (7-29-59).
Marriage-Go-Round, Piccadilly (10-29-59).
Merry Widow, Coliseum (9-1-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
One More River, Westminster (10-6-58).
Pleasure His Co., Haymarket (4-23-59).
Pieces of Eight, Apollo (9-23-59).
Repertory, Old Vic (9-3-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Rollo, Strand (10-27-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Suddenly Spring, Duke York's (11-4-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).

SCHEDULED OPENINGS

Suzie Wong, Prince Wales (11-17-59).
Rosmersholm, Royal Ct. (11-18-59).
Man's Job, Arts (11-18-59).
Demon Barber, Lyric Hamm. (12-10-59).
Treasure Island, Mermaid (12-14-59).

CLOSED

Les Freres Jacques, Adelphi (10-28-59).
My Friend Judas, Arts (10-21-59).

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Literati

Inside Joke

The Banshees' luncheon last Thursday (12), at the Hotel Waldorf-Astoria, N.Y., honoring the veteran syndicated cartoonist Rube Goldberg, was heavily populated by Hearst execs and staffers.

The highlight of the matinee was a crack by one individual who broke up his auditors with the observation that "a funny thing happened to me on my way to the luncheon—I saw two Journal-American columnists talking to each other."

'The Image Merchants'

N.Y. Post Staffer Irwin Ross' "The Image Merchants" (Doubleday; $4.95) is a breezy insight on flacks, publicists, public relationers, opinion moulders, corporate "image" makers—call 'em what you will; in short, pressagents. It's good reading and revealing inside stuff on how the breed operates.

This is an extension of a series Ross did in the Post. He covers the gamut from the film and tv exploiters to the personalities' personal p.a.s; from the flamboyant Ben Sonnenberg school to the conservative Hill & Knowlton, from the Bvoir breed to Ruder & Finn. Names and clients are named, stunts cited and results evaluated. Personal foibles and annual incomes are appraised. It adds up, in many cases, to good newspapermen becoming publicists because there's more money in it. It becomes a way of life, as the business of the image merchants is a way of showmanship, personality buildup and industrial relations. It's good reading. *Abel.*

'Jump' Pictures

Philippe Halsman is a showman of the lens, judging by his "Jump Book," a novelty concept of catching VIPs in prancing, jumping, tour-jete and kindred camera angles. From show biz celebs to industrialists, the jump posturing makes for an informality and looseness of face and frame that contribute to the "Jump Book" concept.

Simon & Schuster ($3.75) just published. Being a relaxed type of lookership, at least the reader is relaxed if the subjects are not. *Abel.*

Monarch's First Anni

October marked the first anni of Monarch Books, of which Frederick V. Fell is prez and Charles N. Heckelmann (ex-Pines Publications) is veep and editor.

Paperback house started with two items a month, stepped it up to three, and is now on a schedule of four titles per month. New "human behavior" series includes "Women In Trouble" by James Donner and "The Sexual Side of Life," by Don James, both in the 250,000 print stage.

Newspaper In Classrooms

Use of newspapers in the classroom as a means of keeping up with rapidly changing current events was proved an effective policy, in a recent two-week experiment at Mishawaka (Ind.) High School. Course was pioneered by the South Bend (Ind.) Tribune in cooperation with the school.

Few teachers know how to use the press as a teaching tool, it's been pointed out, and few students know how to read a newspaper with efficiency and understanding. Tribune hit upon a solution to this problem by enrolling a Mishawaka High social studies teacher in the International Circulation Managers' Assn.'s two-week seminar at Iowa State U.

Seminar, which is jointly sponsored by the ICMA and the American Newspaper Publishers' Assn., was established several years ago in cooperation with some of the nation's top educators. Its objective is to show the teacher how the newspaper can best be used as a tool of study. Experiment at Mishawaka was worked out by Mrs. Rae Stoll, the social studies teacher who attended the seminar, and Trib public relations director Clarence W. Harding.

Five teachers, including Mrs. Stoll, conducted the course in citizenship classes attended by 450 freshmen. Each student was provided with a paper donated by the Trib. Most of the course was devoted to teaching the youngsters how to read a newspaper. At the conclusion of the experiment Mishawaka Principal Russell R. Myers described the project as a "success" and said it might be adopted profitably as a regular part of the curriculum.

Expanding Holt

Ed Rigg, prez of Henry Holt Co., has taken some 40,000 feet of additional floor space above the second floor of the present hq on Madison Ave. In addition, Holt is scattered all over town from East 25th St. to a midtown 5th Ave. location (magazine field). Rigg has installed a Ramac (IBM) machine for instantaneous billings, accountings, etc.

Reported that Rigg, who had made a $6,500,000 offer for the buyout of Random House before Bennett Cerf & Co. decided to put part of the RH stock on the market via Allen & Co. (at present Over-the Counter in the N.Y. Stock Exchange), has his eye on another major publishing acquisition. Holt recently split its stock on a 3-2 basis, besides a cash dividend. Heretofore, only stock divvies were made.

Real Far Out Book

Gray Barker, who owns picture houses in Clarksburg, V. Va., long bullish on flying saucers, has published a dilly by a fellow believer named Howard Menger called "From Outer Space To You." Barker calls his publishing house Saucerian Books. He wrote one himself a few years ago called "They Knew Too Much About Flying Saucers," alleging another sandlot researcher named Al Bender had been ordered to dummy up by three men in dark suits and hasn't said a word on the subject since.

Barker also has a trade paper on the subject and is feuding with Jim Moseley who runs one called Saucer News. Moseley is charging Barker with all sorts of fakes, even one involving the use of State Department stationery. Barker has told Moseley to lay off or be sued for libel. Could be another plant to keep them both in biz.

Menger's book is another of those personal history contacts but this one goes so far as to divorce a wife and marry a visitor from the planet Venus. Nicely written but strictly for fall reading on Cloud 707. *Scul.*

Luther Hill's Exit Cues Shifts

Luther L. Hill will retire at his own request as publisher of the Des Moines Register & Tribune next Feb. 1, says Gardner Cowles, president. Hill will continue as a v.p. and director of the newspaper company and as president of Cowles Broadcasting Co., operator of KRNT-TV, Des Moines, and WHTN-TV, Huntington-Charleston, W. Va. He plans to make his future home in Naples, Fla. Cowles, now president of the Register & Tribune, will resume also the title of publisher of the newspapers.

Kenneth MacDonald, editor and a v.p. and member of the board, will be named chief operating officer for all phases of the newspaper company after Hill's retirement. David Kruidenier Jr., now veep of sales, will be named general manager of the Register & Tribune under MacDonald.

BOM's Mag Divvy

Book-of-the-Month Club, for the first time in its 33-year history, is giving a magazine subscription instead of a book as its current dividend to its members. Tapped for this distinction is the American quarterly review, Foreign Affairs, published by the Council on Foreign Relations.

Founded in 1922, the mag has a circulation of about 30,000 and has long reported on problems affecting American interests and Foreign policy. Some 125,000 members of the BOM club of a total of 450,000 will be eligible to receive a year's subscription to FA as a dividend for December and January.

BOM board chairman Harry Scherman, in a message to members, agreed that a magazine subscription instead of the usual bonus of a book is "unorthodox procedure." But, he added, the "unique importance" of FA is indicated by its October issue for which Soviet Premier Nikita S. Khrushchev wrote a 7,000-word article on the eve of his U. S. visit.

Ray Brennan's Duo

Ray Brennan, ace crime reporter for the Chicago Sun-Times, has a pair of books on the fall lists, the first of them, "Castro, Cuba and Justice," to be released by Doubleday on Nov. 8. It's based on Brennan's firsthand coverage for the gazette of the revolution led by Castro.

Pennington Press is publishing his second book, "The Stolen Years." Roger Touhy's own account (as told to Brennan) of the events leading to his imprisonment for the alleged kidnapping of Jake (The Barber) Factor, of his escape from the pen and apprehension by the FBI, and of his efforts to prove the kidnapping was Factor's own hoax.

'Many Splendored' Han Suyin

Han Suyin, Eurasian femme doctor whose "Love Is Many-Splendored Thing" was a smash novel (autobiographical, she now admits), film and song inspiration a few years ago, has a piece, "Mixed Marriage Can Be a Many-Splendored Thing," in Weekend Magazine, as told to staffer Roy Shields.

Dr. Suyin, daughter of a Chinese father and a Belgian mother, has been married to a Chinese engineer who died, and now to an Englishman. Her latest novel is "The Mountain Is Young."

Weekend also adds thumbnail biogs of two Toronto interracial marriages—one in show business—Diana Maddox, English-born stage-tv actress, and Toronto-born Negro musician Wray Downes. They met in Paris in '53, when Miss Maddox was interpreter for Jack Gould, N.Y. Times tv critic.

Steinmetz-Rice Book

Rutgers University Press just published new collab text and pix book by Rollin C. Steinmetb, city ed of Lancaster (Pa.) Sunday News, and Charles S. Rice, Lancaster lensman, under title "Vanishing Crafts and Their Craftsmen."

Volume is companion piece to the Steinmetz-Rice study on "The Amish Year," which came out on the Rutgers 1956 list. "Vanishing Crafts" looks at the fading one-man shop operations—candymaker, charcoalburner, blacksmith, Cigarmakers, potters, etc., and even includes an ox-yokemaker still in business.

CHATTER

Haddingtonshire Courier, Scotland, celebrated its 100th anni with special edition.

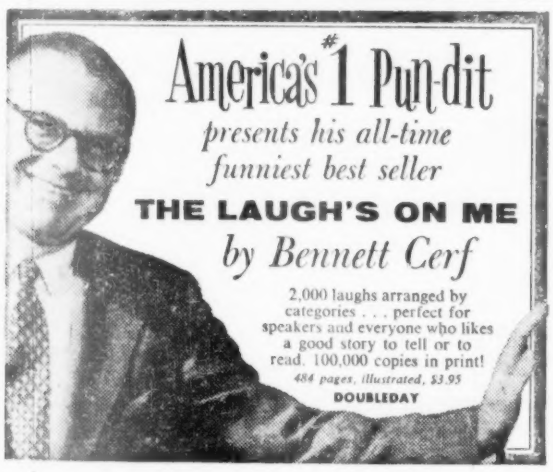
Glasgow Sunday Mail (Scotland) serializing adventures of Robert Horton and Ward Bond in "Wagon Train" in strip-cartoon form.

Henry Ringling North, g.m. of the Ringling Bros.-Barnum & Bailey Circus, with Alden Hatch, authored "The Circus Kings" for Doubleday publication next spring.

Ray Gardner, longtime reporter with Vancouver Daily Province and stringer for Maclean's weekly magazine, has been upped to Canadian west coast editor of the latter and has ankled the paper.

Toronto Star has set up its own Bureau of Accuracy "to give prompt attention to any complaint regarding accuracy or fairness of news stories in the Star." Complainants may write or phone.

Signet will paperback Alexander Ramati's new novel, "Rebel Against the Light," already set for British publication in January. Deal was arranged in Hollywood by New American Library, subsid of Signet, with tome to get initial printing of 250,000.



SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Nov. 17.

For 15 years I wondered why Rise Stevens should have looked so sad at a christening, especially of her first-born. I've now found out why. In the middle of "Subway To The Met" (Doubleday; $4.50), Kyle Crichton's version of the rise of Rise Steenberg from the Bronx to top mezzo soprano at the Metropolitan Opera Co., he tells of the birth of her son Nicky at the Cedars of Lebanon in Hollywood.

It was on June 20, 1944. Her Jewish mama and her Swedish Lutheran father, as well as her husband Walter Surovy, were gathered for the joyful day. But her brother Bud, was absent.

He, it appeared, had been killed in action on the Normandy beaches on June 8, but because the family had left New York for Hollywood to attend the birth of Rise's son the War Dept.'s telegram, slipped under their door of an apartment in upper Manhattan, lay there for some time before an uncle found it and forwarded the bad news to the family in Hollywood.

The Sad Christening

Thus it was that while convalescing from the joyful ordeal of childbirth, Rise received the sad news that her only brother had died in combat.

Nevertheless, within three weeks of the birth of Nicky the family repaired to the baptismal fount of the Blesssed Sacrament Church in Hollywood. I happened to be there because our daughter Nonny was being baptized at the same time It was a hot afternoon.

Being oldtimers in this biz of baptisms, we had as few clothes on Nonny as decency allowed. But Nicky was wrapped with enough finery to have kept him boiling on a winter's day in the Klondike. As a consequence he was irritable, hot and cried a lot, whereas Nonny slept peacefully through the whole ritual. Even when having her tongue salted, a part of the ritual which seems to have left her with a salted tongue ever since, she uttered no complaints.

A Wail Of A Diff

Nicky's nurse, on the other hand, was distressed at his performance and seeking some extenuation asked how old Nonny was. We said: "Six weeks."

"Oh, no wonder," cried the nurse. "She's *twice* as old as he is."

During all this, Rise sat in a corner smiling a tired, enigmatic Mona Lisa kind of smile, but otherwise completely friendly to all around her. Obviously, her heart was not in the argument or the ritual, and I always wondered why, because a baptismal ceremony is normally a very joyous affair.

But now it's all quite clear. The birth of her son and the loss of her brother came too close together.

I don't remember Walter Surovy, Nicky's father, in the picture at all, though he must have been there. He was the Hungarian Don Juan Rise met when she was singing in Prague. He was the matinee idol of the town.

Nobody took their romance seriously and when their engagement was announced his friends gave the marriage, if it ever came off, a month, or at most a year. Since that was 20 years ago and they are still a devoted couple, the marriage must be presumed to be a great success.

Though Crichton's story is the story of Rise's long road from the Bronx to Bizet, he does a magnificent job of showing the growth of Surovy from a star in his own right in his own country to an astute and most competent manager of Rise's success, in her country, and, indeed, throughout the operatic world.

Hitler and his Nazis were moving into Czechoslovakia in 1937 when Surovy was the *beau ideal* of the Neues Deutsches Theatre in the heart of Prague. When Hitler invaded the Sudetenland, actors who had fled Germany when he came into power there scrammed from Czechoslovakia. They had formed an Anti-Nazi club in Prague. Most of the actors were Jewish. Surovy was not, but he shared their political views.

In 1937 the house was to put on Schiller's "Don Carlos," a play with a violent defiance of tyrants as its climax. The Nazis couldn't help but see the deadly parallel and those actors in the play of that persuasion refused to play their parts the opening night. The Jewish actors were warned they better stay away too, or else. Nevertheless, the auditorium was filled. Most of the audience, it apeared, was Jewish. It seemed it was part of the Nazi trick to get them in there, show them an empty stage and then slug them on the way out.

Now, here was a place for a prudent aryan actor to have taken a walk.

"Well, there you are," said the manager throwing up his hands, "no actors, no performance."

The Brave Surovy

"I'll give the performance," said Surovy. The manager looked at him with amazement. "I'll read the play," explained Surovy. "It won't be much good, but they'll get the idea."

So he read the play and when he came to the great speech in which the hero defied the tyrant, the audience broke into a riot of applause.

"I thought the house would come down," said Rise, who had been watching with terror from the wings. "I've never known anything like the violence and terror of those cries. It was the most stirring thing that has ever happened to me in the theatre, or in life, either."

This in itself could explain why she preferred this actor to a cultured American millionaire.

Soon afterward she went off to keep an engagement in Buenos Aires and Surovy soon was on the run from Prague. He got to Vienna eventually and as the Nazis closed in on that once gay city he saw it was a concentration camp for him if he didn't get out of there, but fast. It's a thrilling story of his escape and eventual arrival in New York where he was determined to marry Rise. By then he had practically no money, knew no English and had landed in a show town where his skill as a German actor had become boxoffice poison.

How he talked his rich American rival for Rise's hand into a luncheon at the 21 Club, which practically stripped him of all funds, got the gentleman to give him a week to win Rise or go back where he came from (he was in on a visitor's visa), and his ultimate success, even when lost among the subways trying to reach her home, sounds as real as the Bronx itself, but a good deal more romantic.

Once married, there was nothing for him to do except to hang around the Steenberg apartment until he cut a career for himself by dropping his own and applying his particular know-how of show biz to the career of Rise.

'Crazy Hungarian' Makes Good

It wasn't long before she would make no decision without his "yes" or "no," and that relationship has existed to this day. It was he who told her to take the role of the opera singer in "Going My Way" against the advice of almost everybody else. The picture jumped her value in concerts alone from $750 to $2,500.

When her "Crazy Hungarian" husband was drafted and still knew no English, Rise's career lost its right arm.

What I like, too, about "Subway To The Met" is the introductory remarks of Miss Stevens. She tells how she bypassed the appeal of a ghostwriter and even an as-told-to approach of her life. She said she thought a writer was a precious individual, with his own rights and obligations and the need for proper credit. "I also think the reader has right, the right to know the truth about how a book was written."

This is a fine tribute to Crichton and well deserved. The story of Rise Steenberg, her driving Jewish mother, her over-soaked Swedish father, her "crazy" Hungarian husband, and her son Nicky is the best thing that has happened in American opera since Geraldine Farrar broke the ice and proved you didn't have to be born and trained in Europe to make the grade at the Met.

Broadway

Femme dancer Billie Mahoney recuperating from surgery at Mt. Sinai Hospital.

Sam Shubert Foundation's gold medal to Sol Hurok. It's sixth time medal has been bestowed.

Henry Cowell's new Symphony No. 12 will be premiered by Leopold Stokowski March 28-29 at Houston Symph.

Rexene Boch, formerly on the publicity staff of the Sands Hotel, Las Vegas, new press rep for the St. Moritz Hotel.

Herb Steinberg, Par studio publicity chief, in town for dialog-exchanges at the homeoffice re pictures and campaigns.

Realestate investors bought the G. Schirmer Bldg. on East 43d St., a seven-story structure, and plan to enlarge and modernize it.

Word from New Orleans Philharmonic: Romeo Cascarin's "From the Cajun Land" gets its first performance anywhere on March 15.

Walter Winchell to Miami Beach and his usual Roney-Plaza base for the winter semester until Coast tv chores call him west.

Players Club "pipe night" will devote itself Sunday (22) to oldtimers when radio was the steaming-hot medium. Lanny Ross handling.

Eastman Boomer having exited the Columbia Lecture Bureau is now Giesen Management Inc. under Edna J. as pres-treas. 'Twas Gieser & Boomer Inc.

Estelle and Mike Stern due in the end of the month to celebrate their Silver Anniversary with American friends. Both are longtime residents of Rome.

Howard Shanet on stick for first of Philharmonic's kid concerts (37th season) and Leonard Bernstein taking over following four. savant 26 syndication outlets.

Beekman Place neighbors report that the new superstructure penthouse which realtor-hotelier William Zeckendorf Jr. is building atop an East 51st St. apartment house is "lavish."

Stark's Lexington Ave. Inc. and Stark's 75th St. (2138 Broadway) restaurants made financial arrangements of 20% cash settlements in their bankruptcy court applications.

Singer Martha Lou Harp, wife of Tim Gale of General Artists Corp. entering Monmouth Memorial Hospital, Long Branch, N.J., today (Wed.) for removal of her gallbladder.

Rabbi Moshay P. Mann named spiritual leader of the Actors Temple (Congregation Ezrath Israel) succeeding the late Rabbi Bernard Burstyn. He served previously in Brunswick, Ga.

Jazz brethren will be heartened that Ralph J. Gleason, operating from San Francisco, has added the Cleveland Plain Dealer, La Petite Journal of Montreal and Der Expressen, Stockholm, giving the jazz

Minette and Jerry Pickman's little girl had to have her palate stitched after a fall while running with a toy flute in her mouth. Peggy, now 15 months, is at home after two days in the hospital.

Loretta Joan Segal, daughter of Philly lawyer Bernard G. Segal, engaged to Bruce Alan Cohen. A former Presidential aide, Segal has been prominent in show biz litigation in Washington. (RCA, etc.).

Mrs. Preston (Sandy) Sturges, widow of the playwright, to Paris on the SS Liberte to clear up what matters must be handled there because Sturges, born in the French captial, was a longtime resident abroad.

Placed by agent Thea Dispeker, the Met Opera stage director, Hans Busch, left yesterday (Tues.) for London to direct "Rosenkavalier" at Convent Garden with Schwarzkopf and Jurinac in cast ,and George Solti conducting.

Ludwig Bemelmans, versatile author-artist, is sporting one of those neo-beatnik beavers—"that's my artist mood," says he. Plans going abroad shortly now that his new novel has been delivered to Viking, after six months' work thereon.

The Mt. Vernon manse of George H. Primrose (& West; also & Lew Dockstader), the famed minstrel, being demolished to make way for parking facilities of Temple Emanu-El which purchased the property in 1941. House was built in 1905 at a $30,000 cost.

Topical note: the former capital of the cranberry industry, until it spread from New Jersey to Oregon, Washington, Wisconsin and Massachusetts, although it's still a potent product of the Garden State, was focused in the town of Double-Trouble, N. J., situated on Misery Creek.

Tom McConnon, for 15 years secretary of The Friars in the era of Victor Herbert and George M. Cohan, and who was raised in that turbulent mid-Manhattan west side from whence stems his new book title, has just authored "Angels in Hell's Kitchen." Doubleday is publishing.

Jack Forrester, American juvenile who clicked in Paris legit musicals and who has been making his home in Paris for many years, in New York on business attendant to the Getty and Tidewater Oil interests. Forrester has been longtime No. 1 aide to billionaire Jean Paul Getty.

Admiral John J. Bergen, Madison Sq. Garden topper, wants Ted Husing to serve as p.r. advisor and is arranging for the long ailing sportscaster to come east with his mother and live at the Hotel Edison. There is film interest in Husing's just published autobiog, "My Eyes Are In My Heart."

Former N.Y. legit actress Carol Windom is now Mrs. Robert McElfresh, wife of a Ford Motor official assigned to Switzerland. She is the new program chairman of the American Women's Club of Zurich. Ex-husband, actor William Windom, is playing lead currently in John Dos Passo's "U.S.A." off-Broadway.

Between the post-premiere Mary Martin party atop the St. Regis Roof, following the "Sound of Music" preem, and the "pour" by the Eddie Fishers (Elisabeth Taylor) in the "grotto" of Leone's, following Fisher's opening at the Waldorf, Monday night made for a few "social casualties" among the show biz bunch.

The original Tin Pan Alley was situated on West 28th St., between Broadway and 6th Ave., chiefly on the south side of the street, facing the stagedoor of Proctor's 5th Ave., a misnomer in location because that vauder was situated actually on Broadway at 28th and was the key "show" house for the Keith bigtime bookers because of its convenient location to Times Square.

Leona (Mrs. Joseph S.) Hummel and her husband, the recently retired European head of Warner Bros., flew in and out last week, from their Mallorca (Spain) base, because of details attendant to the hit-and-run death of her mother in a Jamaica (L. I.) automobile accident last Election Day. Her mother was 70. The Hummels still maintain a Paris apartment but are currently building a home in the Spanish town.

Pittsburgh

By Lenny Litman
(*HA 1-2739*)

Pittsburgh magician Del Ray currently at Riverside, Reno.

Red Buttons didn't work the first two nights of his Town House engagement and gave back $2,500 of his salary.

Milton Karle in for record promotion for Ames Brothers, currently at the Twin Coaches and Nat Cole, who's coming to the New Arena.

Jerry Donovan, who was associated with the Vogue Terrace and Horizon Room, bought the Penguin Supper Club in Treasure Island, Florida.

Saturday Evening Post carried a story in current edition on John Edwards, the Pittsburgh Symphony manager. It was written by Myron Cope, Post-Gazette sports writer.

Lauritz Melchior, the DeMarcos, Emil Coleman orch and the Pittsburgh Symphony will head the entertainment and music at the new Hilton Hotel's kickoff dinner Dec. 4 for benefit of the symphony.

Andy Williams competed against himself on Friday (13). While his show "Shubert Alley" was on TV via tape, he was starring at Holiday House. Hamburg Bros., RCA Victor distrib here, put color tv sets around room so patrons could see the show on tele before seeing Andy in person.

Mexico City

By Emil Zubryn
(*Taxco 1-07*)

Singer Dick Curry signed for four-week date in one of the top niteries here.

Actor Larry Ford may do series of television shorts, and possibly a feature length picture in Mexico.

Dolores del Rio will not go on her projected Latin American tour until March of next year. She will appear in "Lady Windemere's Fan" in Chile, Argentina, and Uruguay.

Rosaura Revueltas may get a chance at a comeback in the ambitious "The Underdogs" which will be directed by Emilio (The Indian) Fernandez, who is also making a new bid to work regularly in Mexican pictures.

William O'Dwyer assured union officials that money will be raised to continue with shooting of the Ron Gordon series. Union is not pressing for payment of indemnities to actors, hoping that angel money will be forthcoming, and thus provide needed jobs for Mexican players.

London

(*COVent Garden 0135/6/7*)

David Deutsch joined Anglo-Amalgamated as production executive.

London Variety Club holding its annual nomination dinner at the Savoy tonight (Wed.).

Ciss (Mrs. Ben) Henry, wife of the vet film distributor, back home after a gallstone operation.

Tommy Trinder, current topper in Showtime At The Savoy, the hotel's midnight cabaret feature.

Denholm Elliott sailing to the U.S. this week for a three-month stay to do personals for Mike Todd, Jr's. Scent-O-Vision feature pic.

Walt Disney's British feature, "Third Man On Mountain," gets its European preem at Leicester Square Theatre starting Nov. 26.

Doretta Morrow, who will star in the Coliseum pantomime, "Aladdin," was guest of honor at press reception held in the theatre last Thursday (12).

C. J. Latta, managing director of Associated British Picture Corp. and Macgregor Scott, managing director of A.B.-Pathe, planed to N.Y. last weekend.

Anna Russell extending her stay in London to fulfill a longstanding promise of a Sunday night charity concert in aid of a home for physically handicapped people.

Production started at Shepperton studios Monday (16) on Bryanston's "Cone of Silence," starring George Sanders and Michael Craig, with Aubrey Baring producing.

A share of the profits of the "Mikado" at Golders Green Hippodrome last Friday (13) is being donated to Martyn Green, a former member of the company, who lost his leg in a N.Y. elevator accident.

Stanley Donen tossed a cocktailery for Yul Brynner and Mitzi Gaynor who have just returned from location lensing for "Surprise Package" on Island of Rhodes. Pic is now rolling at Shepperton studios.

BBC producer, Winford Vaughan Thomas, will be principal speaker at Men of Distinction Luncheon, organized by Lord Denham, to be held at the Savoy next Tuesday (24). He will be introduced by the Duke of Gloucester.

Berlin

By Hans Hoehn
(*Lichterfelde-West Tulpenstr. 9 A*)

"Tempest" (Par) given classification "valuable" which means tax relief.

Delphi Palast celebrating its 10th anni with the American pic, "Oklahoma."

Voli Geiler and Walter Morath, Swiss cabaretists, at Renaissance Theatre, Nov. 3-6.

"Holiday On Ice," at Deutschlandhalle, drew top reviews from the local press. It's this group's seventh Berlin appearance.

Carl Ebert, head of city's Municipal Opera, staged Richard Strauss' "Ariadne on Naxos" at Copenhagen's Royal Theatre.

Real currently shooting "Mrs. Warren's Trade" (after G. B. Shaw) with Lilli Palmer, O. E. Hasse, Johanna Matz and Helmut Lohner.

Zarah Leander cheered by her many admirers at Titania Palast where she's the star of Peter Kreuder's operetta, "Madame Scandaleuse."

"Sweet Smell of Success" (UA) finally preemed in Berlin at Cinema Paris. Other new U.S. pix in town include "Houseboat" (Par) and "Mating Season" (M-G).

About 299 Russian pix have been shown in East Germany from 1945 to last Oct. 31. Soviet Germany comes next with 151 pix, followed by CSR with 96 films.

Siw Malmkvist, one of Sweden's ace singers, appeared at a vaude show at Sportpalast where she introduced her new hit song, "Buon Giorno, Amore," to the local public.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel. 675906*)

Alex Nicol signed by Documento Film for its "Via Margutta" project.

Pierre Brasseur in from Paris for role in "Il bell'Antonio," opposite Marcello Mastroianni.

Annette Stroyberg and husband Roger Vadim back at Dela Ville. He's prepping a pic for local shooting.

Martin Ritt has taken an apartment in Rome, and will stay on here unless he's called back to fulfill his 20th-Fox contract.

Vittorio Gassmann plays nine different roles in his jewel thief starrer, "Il Mattatore," currently shooting here for Maxima-Cei-Incom.

Sheldon Reynolds poured for the press before starting to shoot "Thunder in the Night" for CBS' Desilu Playhouse at Titanus Studios here.

Toto back in pix after six-month respite because of eye trouble, with delayed pic, "The Check" taking up where it left off when comic was stricken.

Giorgia Moll signed for "The Colonel's Three Etceteras," now shooting in Algeciras, Spain, with Anita Ekberg toplining the Vertix-Talma production.

Mel Ferrer being paged for role in Documento's "Blood and the Rose," which Roger Vadim will direct here with Annette Stroyberg and Elsa Martinelli.

Jayne Mansfield in demand here after her tele guest stint on Garinei-Giovannini's "Musichiere," with at least one producer wanting her for a costume epic.

Luisa Rivelli, named tele star of year by Spain's Radio Diffusion, off to Barcelona to receive prize at special ceremony; then heads right back for rehearsals on Italo RAI-TV drama.

Anna Moffo flies back to Italy after her current Met Opera appearances to act in her first pic, "Napoleon at Austerlitz" (Galatea), now under way in Yugoslavia with Abel Gance directing.

Paris

By Gene Moskowitz
(*66 Ave. Breteuil; SUF. 592*)

James Stewart was in for a looksee before heading for Spain.

J. Arthur Rank has picked up the Polish film, "Ashes and Diamonds," for release here.

Marcel Pagnol's play, "Merlusse," has been sold to West German tele for a live showing Dec. 18.

Jazz Messengers disk from their film music for "Les Liaisons Dangereuses" heading for the bestseller lists.

Actress Andree Debar and writer Jean Giono have formed a pic production company. Their first pic will be "Cresus," with Fernandel starring.

Maurice Chevalier back and will attend the Marlene Dietrich opening at the Etoile Music Hall next week as well as the gala for "The Blue Angel" (20th).

Charles Aznavour to star in Andre Cayatte's pic, "Passage on the Rhine," as an ex-prisoner of war who returns to the town where he was held captive.

Elina Labourdette taking over the Suzy Delair role in the Jean-Louis Barrault Co. hit legit revival of the Offenbach operetta, "La Vie Parisienne" at the Palais Royal.

Colette Marchand to dance Roxanne in the full length Roland Petit ballet, "Cyrano De Bergerac," when it hits London. Zizi Jeanmarie and Tessa Beaumont have already danced the role here.

Orson Welles wants to mount Shakespeare's "Falstaff" and "The Merchant of Venice" at the Sarah Bernhardt Theatre this season for a 10-day run alternately and longer if it clicks. He would do it in English.

Director Roger Vadim and star Brigitte Bardot of "And God Created Woman" to be reunited in 1961 on a new pic to be produced by Francoise Cosne. It is based on the novel, "The Rest of the Warrior," about the torrid, wild love affair between an alcoholic and a beauty.

Portland, Ore.

By Ray Foyes

Construction is running ahead of schedule on Hamrick's new Music Box Theatre.

"Holiday On Ice" will be the first show in the new Coliseum late in 1960. Work on the giant plant is ahead of sked.

Dick Newton ankled manager position at Paramount to take over public relations post at radio KEX. Ron Mesher supplants him.

Portland's new Sheraton Hotel is trying dinner dance policy one night a week. Jerry Gray's orch was the tee-off band, with others being set.

Evergreen's Hollywood Theatre inked "Solomon and Sheba" for Xmas. This ace nabe house plans a run on hard-ticket but no reserved seat policy.

Philadelphia

By Jerry Gaghan
(*319 N. 18th St.; LOcust 4-4848*)

Jane Darwell exited "Saratoga." Edith King takes over.

Eddie Jackson, Durante's longtime partner, opened at the Petti Arms, Media.

Elizabeth Taylor and Eddie Fisher in town to visit his hospitalized mother, Mrs. Max Stupp.

Theatre chief William Goldman to receive "Man of the Year" award from the Mastbaum Lodge of B'nai B'rith at a dinner in the Warwick this week.

Hollywood

Josef Auerbach in from Europe.

Aaron Rosenberg back from Paris.

Ronald MacDougall and Nanette Fabray home from Paris.

Guy Mitchell broke left shoulder when horse fell on him.

Eddie Cochran in from twomonth midwest tour of one-niters.

Brad Jayson joined Donaldson Agency as associate.

Martha Hyer hopped to Bangkok for "Mistress of World."

Sidney Kramer returned from Mexico City trip for NTA.

Barney Hutchson seriously ill in California Lutheran hospital.

Henry Noerdlinger to head research dept. for Parliament Pictures.

Marion Davies' latest donation to UCLA Children's Clinic ups total to $1,900,000.

Michael Hinn to London to scout locations for his upcoming "Mustang" vidskein for Four Star.

Sheilah Graham presented all her F. Scott Fitzgerald memorabilia to Princeton, late author's Alma Mater.

David Leanse moves from law firm of Bautzer & Grant to agenting with William Morris in motion picture dept.

Nikolai Cherkasov, Elina Bystritskaya; Sergei Bondarchur and Vasili Merkuriyev, Soviet film stars, visiting studios.

Chana Edens required six stitches to close knife cut in hip received during fight scene in NBC-TV's "Bonanza" segment.

Larry Shields ankled staff announcer post with KFMB-TV, San Diego, for newly-created post of nighttime supervisor of operations, KTLA, L. A.

Chicago

(*DElaware 7-4984*)

Israeli mimi Shai K. Ophir did a benefit one-nighter at Eighth St. Theatre.

Will Holt and wife Dolly preeming a new cameo revue at the Gate of Horn.

National Assn. of Amusement Parks meets at the Sherman Hotel Nov. 29-Dec. 2.

Actress "Cookie" Kupcinet, daughter of the columnist, is now billed Karyn Kupcinet.

Bill Margolis picked for third term as Chief Barker for Variety Club of Illinois, Tent 26.

Vic Bernstein, Allied Artists branch topper, got "man of year" prize from B'nai B'rith Cinema Lodge.

Publicist Bill Corcoran, ex-CBS and Freeman & Wick office on the Coast, settled here and is handling press for Drury Lane.

Pat O'Brien and wife Eloise back at Drury Lane with "Father of the Bride." It's their second stand this fall at the in-the-rounder.

Pix publicist (and ex-VARIETY staffer) Leo Zabelin has moved to Buffalo and a post with Schine Circuit's Granada Theatre.

Palm Springs

By A. P. Scully
(*Tel: Fairview 4-1828*)

Faith Baldwin, who raked the Village over in a novel called "The Stalls" in 1937, was back for a retake and viewed things more favorably.

Harold Stern and his $100,000 Strad opened the new 250-room Riviera. Art and Dotty Todd, and Bobby Ramos orch booked in for regular dinner trade.

Earle Stanley Gardner, freewheeling among the gendarmes, admitted he contributed to the dumbcop legend "because the reader had to feel superior to somebody in the Perry Mason stories."

Ray Bolger, Bob Hope, Bob Crosby, Hoagy Carmichael, Jerry Doggatt, Freeman Gosden, Ed Gardner, Johnny Weissmuller, Curt Massey, James Garner, Bill Gargan and Richard Arlen warmed up crowds for th Ryder Cup matches, which U.S. won.

Dorothy Shay tried out her new act at the Chi Chi, featuring Jo Ann Miller and Curtis Wheeler and Her Kinfolks, the act being musically directed by Dick Emmons. Well received. Nita and Peppi, supported Miss Shay in dance act and Bill Alexander orch was stepped up for Miss Shay's stay in Starlite Room.

Palm Desert, where Bing Crosby is honorary mayor, and Palm Springs, where Bob Hope holds that billing, in fight over datelines. Ryder Cup matches and Ike's golfing were played on the Eldorado course, which is nearer Palm Desert than Palm Springs, but really is in neither. Sportswriters favor the Palm Desert billing, but other scribes consider the whole area as Palm Springs.

'Ben-Hur' Whips In

Continued from page 3

management team. Its complete vindication, of course, will come after the reports are in on the picture. It'll take $30,000,000 for the company to break even on the film. As Vogel and his associates face tonight's premiere, there is general confidence in the entire Loew's organization. There is a feeling of a job well done both in the production and the selling of the film. And on the basis of sneak previews in Denver, Dallas and San Diego, there is a firm belief that the public will back "Ben-Hur" at the boxoffice. As an example of the confidence that exists for the project, it's noted that the theatres that have booked the film for hard-ticket engagements are gearing themselves for runs of at least two years.

Adding further to the general advance elation is the $100,000 advance sale at the State, believed to be the largest ever for a two-a-day picture, and a $150,000 advance for Los Angeles, Boston and Philadelphia where the picture opens within a week of the New York premiere. As part of the promotion endeavors, headed by Oscar Doob, Metro has made more than 100 product tie-ins. The sponsors of the products anticipate a total of $20,000,000 from their retail sales. For some of the items, Metro will receive a percentage.

Despite the tremendous advance buildup, which has already resulted in some 65 theatre parties at Loew's State and countless others in other theatres, tonight's Broadway opening will, in a sense, be a ballyhooless one. Vogel has ordered that all efforts be made to make the premiere a dignified one. There will be no chariots racing up Broadway or the usual bosomy blondes that are standard for Main Stem film openings. There will be no Klieg lights—only a flood light shining down on the theatre's entrance from the top of the Astor Theatre across the street. The audience will consist of bankers, brokers, social and civic leaders. The emphasis will be away from the usual entertainment world celebrities. Police will, however, be on hand to control the crowd that is expected to show up for gawking purposes.

Throughout the production of the film, Metro's top brass gave personal attention to almost every aspect of the filming and selling. They'll be on hand for tonight's opening, including production chief Sol C. Siegel who is coming from the Coast. William Wyler, who directed, will also attend, as will be the stars of the picture—Charlton Heston, Haya Harareet, and Martha Scott.

Missing will be producer Sam Zimbalist, who died of a heart attack in Rome when the film was almost completed. Metro executive J. J. Cohn came from Hollywood to supervise the final work.

Although Karl Tunberg gets official credit for the screenplay, such writers as Maxwell Anderson, S. N. Behrman, Gore Vidal and Christopher Fry also worked on the picture. Fry was on the set in Rome throughout the production and Wyler has been especially annoyed that Fry is not receiving official credit. Wyler is also careful to credit Andrew Marton and Yakima Canutt for directing the famous chariot sequences.

The statistics concerning the production are overwhelming. They include 1,500,000 feet of exposed film, six $100,000 Camera 65 units, 300 sets, 100,000 costumes, 1,500,000 props, 78 trained horses from Yugoslavia, 12 camels from North Africa, hundreds of other horses, sheep and other animals, 10,000 feet of electrical equipment, 25,000 extras and bit players, 1,000 Italian workers labored one year to build the arena for the chariot race, 50 ships built especially for the sea battle, 18 custom-made chariots, 60,000 blossoms for a victory parade, two miles of pipe for water used in 40 minutes,one ton of specially designed ceramic tile, 25,500 tourists visited the sets in Rome during the production, and 500 accredited members the press, including 13 from Russia, visited the set.

'BEN-HUR' (A DEPARTMENT)

Metro is aiming for 30 U.S. openings by March . . . First overseas date will be in London for Christmas . . . Each full print of the film weighs 480 pounds . . . Metro shut down its homeoffice on Monday (16) afternoon to allow all its employees to see the film. Sign in front of the building proclaimed: "We're closed for the day. We've gone to see 'Ben-Hur.'" . . . Loew's State will hold a teen preem on Saturday morning (21). Tickets, at 99c each, have been allotted (20 each) to each high school in the N.Y. metropolitan area. Theatre hopes that the advance guard of teenagers will serve as pressagents for the film . . . Variety Club of N.Y. is sponsoring a benefit performance on Friday (20) . . . Big turnout of trade paper reporters of numerous industries at unveiling of more than 100 merchandise tie-ins displayed in mezzanine of Loew's State Theatre Monday (16) and yesterday.

RKO Chain Unspooling Metro's 'Ben-Hur' Trailer, Though Booked Elsewhere

Rare is tribute coming from a competitor, particularly in the picture business. But it's happening.

Fifty-foot trailer has been prepared by Metro for "Ben-Hur" and it's to be played sans charge by theatres which do not have access to the spectacle. RKO chain in N. Y. is running it despite the fact that "Hur" is going the rival Loew's circuit route. M-G ad chief Si Seadler, who prepared the trailer, things mebbe this is "industry togetherness."

Trailer allows as how the entire industry is proud of M-G's $15,000,000 production.

In another rare goodwill gesture, RKO Theatres on Monday (16) placed a four-inch two-column ad in the New York Times congratulating M-G and citing "Ben-Hur" as "a credit to the entire motion picture industry and one of the great entertainment experiences of all time."

MG Roadshows

Continued from page 3

out in "Ben-Hur." ("Raintree County" was the first film shot in Camera 65, but it was never exhibited in that process, being shown in 35m CinemaScope.)

Metro's decision on these two films is based primarily on two related factors. They are:

(1). Recognition of the fact that the road-show is the most profitable form of exhibition for certain type of product.

(2). Road-showing can only be a truly profitable venture if a steady flow of this special product is assured, making it worth the theatremen's while to invest in the special, costly projection lenses, special screens and other innovations necessary for the hard-ticket show.

Although every studio and releasing org has from time to time in the past released a film on this basis, it has been sporadic. Usually it has been done on a post-production basis, with decision to hard-ticket on a "let's try it and see how it works" approach, after the finished product has been viewed. Sometimes this works, sometimes it doesn't and the costly product has to be jerked and thrown into grind.

Another handicap of this haphazard approach is that every time it's tried a routine has to be followed, theatres have to be converted, theatremen sold on the feasibility, etc., costly campaigns, changes, etc.

Denison, Tex. City-County Parent-Teacher Assn., took dead aim on French star Brigitte Bardot, writing the city council for "some definite action concerning the motion pictures shown in Denison, but we especially are concerned about the Brigitte Bardot movies being shown."

Decency Legion Excoriates Morality of 'The Lovers'

"The Lovers," French import current at the Paris Theatre, N.Y., and one of the top French hits this year, got the boot last week from the Roman Catholic Legion of Decency.

As expected, the Legion 'condemned" (C-rated) the Zenith International release, observing: "The blatant violation of Judaeo-Christian modesty and decency which permeates the development of the theme of this film is a serious threat to public and private morality."

Legion, of course, rates films only for Roman Catholics, and addresses itself only to them. "The Lovers" was passed by U.S. Customs and by the N.Y. censor, latter making some small cuts.

MGM Net (Aug. 31) Near $8,000,000

A net profit of between $7,500,000 and $8,000,000, equal a approximately $2.90 to $3 per share, is anticipated by Loew's-Metro for the fiscal year ending Aug. 31, 1959. The financial report, now in preparation, will be issued in January just prior to the company's annual stockholders meeting in February.

The company's financial report, the first as a company completely separated from Loew's Theatres, will show a marked improvement over fiscal 1958 when the firm showed a profit of $774,000, equal to 15c per share on the 5,336,777 shares then outstanding. With the division of the stock between Loew's-Metro and Loew's Theatres, there are now 2,668,389 shares outstanding.

Earnings for the first quarter of the 1960 fiscal year ending some time in November is expected to exceed $2,800,000, equal to about 70c or 80c a share. The first quarter of 1959 saw the company earn $2,625,000, equal to 49c a share on the 5,336,777 shares then outstanding.

During fiscal 1959, Loew's-Metro made a significant gain in its cash position which is expected to exceed $30,000,000 as compared with slightly more than $20,000,000 a year ago. At the same time, the company has been decreasing its funded debt position a the rate of $10,000,000 to $12,000,000 annually.

Most significant saving made by Loew's-Metro has been an approximate $17,000,000 cut in overhead over the past two years. The company's earnings for fiscal 1959 gives clear indication that the manufacture of motion pictures by a company owning a studio can be profitable. Wall Streeters who had their eye on the Loew's situation had argued that the maintenance of the studio was a detriment to the company's financial position and had sought to spinoff the studio rather than the theatres.

Russian Stars

Continued from page 2

term contract player at a major studio. The delegation (primarily director-actor Nikolai Cherkasov, head of the group) explained that all Russian actors are primarily legit actors, grouped in companies of 50 or 60 and located in some 500 theatres. The government pays them a steady salary of 2,000 to 6,000 rubles per month ($200-$600, tourist rate) whether or not they're working and sets up special pay schedules for tv and picture work.

To service the estimated 85,000 places where pictures are shown (at admission prices ranging from 10 to 40c) the Russians make an average of 2,000 prints of each film, about 120 of which are produced annually. Yearly attendance is estimated at six billion. Of the $250,000-$300,000 average budget for a Russian film, about 20% goes to actors' salaries. There is, of course, no "star problem."

Will there be a cutback in feature production as television advances in Russia? "In Russia television and radio and motion pictures live in peaceful coexistence!" boomed Cherkasov heartily. "Let me tell you . . . we don't premiere a new film on television but it's shown immediately thereafter. My 'Destiny of Man' was on television five days after its premiere." Of course, there aren't many tv sets.

Cherkasov ribbed the U.S. about the size of its delegation, counterpart to the Russian group, when the question of political intent was raised. "The agreement was for each country to send four, and here we are—myself, Elina Bystritskaya, Sergei Bondarchuk (star of "Othello") and Vasili Merkurieyev (star of "The Cranes are Flying"). Your country sent four too, but they brought 30 'tourists' with them." Added interpreter Sergei B. Chetverikov ironically, "I'm the only secret police man in the group."

Following the general press conference, held Friday at the Motion Picture Assn. of America's Hollywood headquarters, the delegation lunched at Warner Bros. (which will release "Cranes" probably in January), marvelled at the "Ice Palace" set and visited the "Cheyenne" and "Alaskans" sets then went to Walt Disney Studios to catch a screening of sequences from "101 Dalmations." That evening they attended a reception at the BevHilton, to which the MPAA had invited a cross-section of directors, writers and actors etc.

Schedule called for them to be in New York Saturday and Sunday and to leave late today for Moscow. Like the delegation of composers the previous week, the Russian actors had made a special point their first day here, Thursday, to take in Disneyland, the spot the boss missed.

Buddy Adler

Continued from page 5

tition for topdrawer literary works, Adler noted. Shortage, he said, is more serious now than at any previous time, and is leading to a need for Hollywood to "invent" its own best-sellers. Example of this is Adler's commission of author James Michener to write "Battle of Leyte Gulf," novel based on the epic World War Two sea battle. Exec is wooing other authors to emulate.

There seems scant risk in Adler's expectation that the Michener yarn will reap beaucoup bally as a tome and via magazine digesting, "thereby providing us with a pre-sold property we otherwise would not have had."

Keener competition for topflight literary works, he explained, often compels a studio to shop "blind"—without pre-sell benefit—by making a buy well in advance of publication or staging. Since even pre-sold properties have elements of gamble, this kind of shopping really turns the pressure on a producer. But as Adler noted, "If we wait for them to become hits, then the cost may become prohibitive. Therefore, we are in the business of crystal ball gazing in a big way."

Stepped up casting of new faces to compensate for the tax-created star paucity isn't going on pell-mell, it was emphasized. "Our desire as well as yours," Adler told the TOAers, "is that our pictures must be cast properly with chemistry which assures boxoffice interest."

Absence of Aid

Continued from page 11

remittances between the CM peoples.

A slow elimination of all quota systems between the countries will be started with all entries on a global rather than a lateral basis. There would be free distrib in any CM section of all films either subtitled or dubbed by another member in the country of distribution.

An eventual doing away with anything holding up direct contracts between exhibs of one nation and distribs of another also will be put into effect.

More coproduction will be instituted. So it looks like CM finally is beginning to move on the program of consolidation of their industries and freer film exchange.

Whether this will affect the Yank product is not clear. Though more space will be given CM countries on their own marts it will still be competitive and they will still need U.S. pix. Some feel that if it perks up filmgoing that will be good for American films too. It is felt that anything which brings in more patrons benefits all film producers. At least this is the CM reasoning here.

Legit Bits

Continued from page 83

ager and **Bill Becker** assistant stage manager for "Juniper and the Pagans."

Film actor **Charlton Heston,** backed by a chorus of 50, will appear at Carnegie Hall, N.Y., next Jan. 1 in a **Felix G. Gerstman** dramatic presentation of "The Five Books of Moses From the Holy Bible."

"To the Canvas Barricade," by **Donald Jack,** of Oakville, Ont., copped first prize of $2,500 in the Stratford (Ont.) Festival Foundation-Toronto Globe and Mail playwriting contest. The play will also be produced by the Stratford Festival company during the 1961 season. A second prize of $1,000 was awarded to "Walk Alone Together," by **Patricia Joudry,** now living in England. "The Teacher," by **George Lowes,** of Toronto, won third prize of $750. The contest was open to all Canadians living in Canada and abroad.

James E. Stroock, president of Brooks Costume Co., leaves today (Wed.) with his wife, designer **Bianca Stroock,** for a vacation trip to the Coast.

London producer **George Black** was due in New York yesterday (Tues.) on the Queen Elizabeth.

Ira J. Bilowit is planning to produce **Leo Rosen's** "And Thoughts of Youth" for a Feb. 2 opening at the Provincetown Playhouse, N.Y.

Tyrone Guthrie, the original stage director of the Stratford (Ont.) Shakespearean Festival, will return to the Canadian showcase next summer to direct one play in the Festival theatre and possibly an operetta in the Avon theatre during the music festival. The 1960 season will run from June 27-Sept. 17.

Monty Silver, formerly with the recently-dissolved **Hilard Elkins** personal management office, has joined the (Ron) Singer Associates production-management operation.

Bobby Scott has composed and arranged the incidental musical for "Dinny and the Witches."

Joseph Hayes, author and co-producer of the current pre-Broadway tryout, "Midnight Sun," has also taken over direction from **John Frankenheimer,** who withdrew following the Nov. 4 opening in New Haven.

Larry Gates, currently appearing on Broadway in "The Highest Tree," has joined the faculty of the American Shakespeare Festival's Academy in New York. He's also a member of the Festival's repertory company, which performs at Startford, Conn., during the summer.

F. Beverly Kelley has taken over as advance pressagent for the **Patricia Morison**-starrer, "Gay '90s Nite."

Rock Anthony's "Courtyard" is planned for a Feb. 15 opening at an undesignated off-Broadway Theatre by Sylvan Theatre Productions, which produced the author's "Jackknife" off-Broadway last season. Another Anthony play, "Tony Somebody" is contemplated for Broadway production later this season by **Al Calder** and **Warren Hein.**

Lionel Kaplan will be partnered with **Philip Meister** in the production of "The Breaking Wall," the new title for **Louis A. Lippa's** "Flight of Children," scheduled for a mid-December opening at an undesignated off-Broadway theatre. Meister will double as director.

The film rights to **Allen Drury's** novel, "Advise and Consent," which **Loring Mandel** is adapting for legit production next October by **Robert Fryer** and **Lawrence Carr,** have been purchased by **Otto Preminger.**

Alfred de Liagre Jr. will be partnered with **Roger L. Stevens** in the production of **Benn W. Levy's** "The Tumbler, scheduled to open on Broadway next February. **Laurence Olivier,** who'll direct the play, was to have co-sponsored.

Barney Balaban

Continued from page 10

and which would represent "calculated risk" investment.

Participating from Gotham with the chief exec were Weltner, v.p. Paul Raibourn, ad-pub v.p. Jerry Pickman and eastern production head Russell Holman.

As it is, Karp already has lined up more properties for the cameras next year than in the company's modern history. New pacts with production talent are being entered with unusual frequency, latest being one with Ivan Foxwell. Latter is a British film-maker signed to lens a feature at the Hollywood studio in 1960.

OBITUARIES

ROBERT J. O'DONNELL

Robert J. O'Donnell, 68, v.p.-general manager of Interstate Theatres, and widely known show business figure, died in Dallas Nov. 10 due to heart failure following a chest operation.

Story in picture section.

LUPINO LANE

Lupino (Nipper) Lane, 67, one of top British comedians and once a Hollywood comedy star, died Nov. 10 in London after one of the longest careers on the English stage. He was a member of the celebrated Lupino theatrical family—his real surname was Lupino, but he took the name of a favorite aunt for sentimental reasons—and a descendant of the circus clown, Grimaldi, who came to England from Italy in 1632.

Launching his career at the age of four, he turned early to musical comedy, and first appeared on the New York stage in 1920. He returned to N. Y. in 1924 to appear in the "Ziegfeld Follies." Later, he went to America again for a series of two-reel Educational comedies, but after completing these in the late '20s continued his career exclusively in England, where he appeared both on the stage and screen.

The little comedian wrote, appeared in and managed a number of musical comedies, including "The One Girl," "Please," "Twenty To One" and "Silver Wings." But he will best be remembered in theatre history as Biss Snibson in "Me And My Girl," which introduced the famous "Lambeth Walk." He played this role in 1,550 consecutive performances and later toured it, with his son playing his original role and he scoring in a minor one.

He subsequently sunk most of his savings in trying to revive the bombed-out Gaiety Theatre and also wrote a book called "How To Become A Comedian."

Survived by his wife, actress Violet Blyth and a son, Lauri Lupino Lane. Hollywood's Ida Lupino is a cousin.

HILDA TREVELYAN

Hilda Trevelyan (nee Tucker), 79, actress, died Nov. 10, in London. She made her last stage appearance in 1939. She made her debut in "The Silver King" at the Princess's Theatre, London, when she was nine.

Her career was largely linked with that of the late Sir James Barrie. First she toured in "The Little Minister." Then she was seen in "Little Mary," "Alice-Sit-By-The-Fire" and "The Admirable Crichton" and was a hit as Wendy in "Peter Pan" in 1904, a part she subsequently played over 900 times. Her biggest chance came with the role of Maggie Wylie in "What Every Woman Knows," and then came "A Kiss For Cinderella" and "Mary Rose."

Miss Trevelyan was an actress of charm and perception and, though she appeared in many other plays, her professional linking with Barrie was one of the great theatrical teamings.

She was married to author Sydney Blow.

JOSEF BONIME

Josef Bonime, 69, a composer and former arranger and conductor for radio prgrams, died Nov. 8 in Westport, Conn.

He began his career as a pianist, and at one time had been an accompanist for the violinists Mischa Elman and the late Eugene Ysaye. In 1925, he beacme interested in radio broadcasting with small instrumental groups. He worked for the old WJZ and later CBS, where he conducted the symphony orchestra for the "Columbia School of the Air."

He also composed radio themes and arrangements for numerous radio programs including, "Death Valley Days," "Five Star Theatre," "Big Time," "Let's Dance" and "Dr. Christian," among others. He retired last year from the McCann-Erickson advertising agency, where he had been in the radio department since 1930.

His wife, son, daughter, brother and sister survive.

GERRY CARR

Gerry Carr, 48, former Louisville bandleader and vocalist, and wife of Alvin J. Stewart, guitarist, died Nov. 8 in Louisville after a three month illness.

Known for her shows on Louisville television and radio, Mrs. Stewart led an all-girl orch for about five years. In 1956 she disbanded the group, "The Wanderers," which specialized in western and pop tunes. The band toured the midwest, and made a number of recordings.

Mrs. Stewart played the accordion, piano and guitar. She was a former disk jockey on radio station WGRC. Her husband, Alvin J. Stewart, is a vocalist-guitarist with the Pee Wee King band.

Surviving are her husband and a half-brother.

GERALD L. SEAMAN

Gerald L. Seaman, 47, tv and radio director with Bert S. Gittens Advertising Inc. in Milwaukee, died of a heart attack Nov. 8 in that city. Since 1942 he had served as production chief of NBC's "National Farm and Home Hour."

Seaman, who at one time was instructor in journalism at North Dakota Agricultural College, also directed that school's radio section. He later was a newsman with WDAY, Fargo, N.D. Prior to joining the Gittens agency in 1945, he was head of radio and press with the U.S. Soil Conservation Service.

Surviving are his wife, daughter, son and his father.

THOMAS ROSS

Thomas W. Ross, 86, retired actor who played Webb in the original 1938 production of Thornton Wilder's "Our Town," died Nov. 14 in Torrington, Conn.

He began his career with the old Boston Museum company and later appeared in numerous road company productions of Broadway successes. He appeared on Broadway in the 1927 production of "The Gossipy Sex" and later succeeded Walter Connolly in the title role of "Your Uncle Dudley." His legit credits also include "Family Upstairs," "Jonesy," "Soldiers of Fortune," "Checkers," "Popularity," "The Wheel," "Polly Preferred" and "Laff That Off." Among his last appearances was a role in the 1943 Broadway production of "The World's Full of Girls." His films included "The Remarkable Andrew."

CHARLES CHAUVEL

Charles Edward Chauvel, 62, Australian film producer, who launched Errol Flynn on his film career, died Nov. 11 in Sydney, Australia.

Chauvel had worked as an extra in Hal Roach comedies during the 1920's. He started production work in Australia in 1928. Among his films were "Forty Thousand Horsemen," which played in the U. S. in 1941; "Rats of Tobruk" and "Jedda the Uncivilized." He wrote, produced and directed those films and collaborated on "The Rugged O'Riordans."

In 1931 he produced a film called "In the Wake of the Bounty," which first brought Errol Flynn to the screen.

SUSAN STEEL

Mrs. Susan Steel Allen, 54, actress, known professionally as Susan Steel, died Nov. 11 in Washington, D. C.

Her legit credits include "The Collar and the Well," "The Grass Harp," "All That Fall," "Crime and Punishment," "Auntie Mame," "Tobacco Road," "Cue for Passion" and numerous others. She was the daughter of the late Willis Steell, author-playwright and former Sunday editor of the Paris edition of the New York Herald (now the Herald Tribune).

Her husband survives.

PAUL OSCARD

Paul Oscard, 71, choreographer, died of a heart attack Nov. 12 in Hollywood. Prior to going to Hollywood, where he handled choreography on many films, he was a dancer. He later produced and staged extravaganzas at the N. Y. Paramount Theatre. He also staged a Ringling Bros.-Barnum & Bailey show.

Surviving is a sister, Mrs. Herman Archerd, and nephew, Army Archerd, DAILY VARIETY columnist.

JOHN J. FLANAGAN

John J. Flanagan, 53, a vice-president since 1952 of McCann-Erickson, Inc., advertising agency, died Nov. 12 in New York, after a brief illness. He began his advertising career in 1928 with the Homann, Tarcher & Cornell agency. Flanagan became a media buyer for the Paul Cornell agency in 1931 and later was media director for Geyer, Cornell & Newell. He joined McCann-Erickson in 1936.

His wife, son, three daughters, brother and two sisters survive.

JAMES B. MICHELETTI

James B. Micheletti, 49, film salesman with Metro's Denver branch, died of a heart attack Nov. 8 in that city. He started with the company's Denver branch in 1928 as assistant shipper and became office manager before assuming the sales post he held at the time of his death.

Surviving are his wife, son, daughter, sister and his mother.

JAMES J. PURNELL

James J. Purnell, 74, longtime Alberta exhibitor, died recently in Lacombe, Alta. He built the Lux Theatre in Lacombe in 1948 and operated it until his death. With his sons, he owned a number of theatres in central Alberta.

Surviving are his wife, daughter and four sons.

LOUIS MASON

Louis Mason, 71, vet stage-screen actor, died Nov. 12 in Hollywood after a lengthy illness. Starting his legit career in 1905, he continued before the footlights until 1933 when he entered motion pictures.

His last important role was in Warner Bros.' "A Star Is Born," in 1954.

GEORGE V. DENNY JR.

George Vernon Denny, Jr., 60, founder and moderator of radio's "America's Town Meeting of the Air," died Nov. 11 in Sharon, Conn. A native of Washington, N. C., he was a graduate of the U. of North Carolina and served there as an instructor in drama production.

Besides his wife, he leaves his mother, two daughters and a son.

ABRAHAM ENGLER

Abraham Engler, 71, pioneer Minneapolis exhibitor and owner of the neighborhood Hopkins, one of the Twin Cities' leading neighborhood theatres, died Nov. 9 in Minneapolis. He had been associated with the theatre business for 45 years.

His wife and two sons survive.

MONROE GOLDEN

Monroe Golden, 42, professional manager of Music Publishers Holding Corp.'s Advanced Music firm, died in New York Nov. 11. He had been with MPHC, Warner Bros. publishing subsid, for the past 14 years.

Surviving are his wife and three children.

MRS. MARY McNULTY

Mrs. Mary McNulty, 70, mother of actress Penny Singleton and tv production exec Bernard McNulty, died Nov. 10 in Burbank, Calif. Mrs. McNulty was a onetime officer of the Motion Pictures Mothers Guild.

Another daughter also survives.

Lafe Quinlan who had operated the Gay in Chateaugay for years, died suddenly Oct. 25 in that northern New York village. He suffered a heart attack about two years ago and never fully regained his health. Quinlan was the second generation to conduct the theatre; his father did so, first. In his sixties, he is survived by several nieces and nephews.

Edna M. Cann, actress, known professionally as Teddy Stanley, died Sept. 17 in Dorchester, Mass. A charter member of Equity, she launched her career in 1906 with Hap Ward as a musicomedy performer and later appeared with "The Golden Crook" company and "Follies of the Day."

William H. Place Jr., 70, mandolin virtuoso, died Nov. 10 in Vineyard Haven, Mass. He performed with every large mandolin orchestra throughout the U. S., and had made numerous recordings. His wife and two sons survive.

Walter G. Reinhardt, 76, projectionist at San Francisco's Golden Gate Theatre since it opened in 1922, died Nov. 9 in Redwood City, Cal. Two sons and a daughter survive.

Vernon Lee, 67, conjuror and magician, died Nov. 6 in Southampton, Eng. A member of the Magic Circle, he had made several Royal Command appearances at Windsor and Sandringham.

Widow, 59, of the late Joe Kelly, onetime quizmaster of the "Quiz Kids," died Nov. 9 in South Bend, Ind. Her husband died a few months ago. Son survives.

Albert Chevalier, 60, vaude comedian and character actor, died Nov. 11 in London. He was a nephew of the vaude comedian of the same name.

Robert D. Hall, drummer who worked with the Whitey Dixon and Bob Totushek bands, died of a heart attack recently in Milwaukee. Surviving are his wife, son, daughter and his mother.

Frank B. Rogers, 82, motion picture equipment pioneer and onetime actor-producer, died Nov. 12 in Torrington, Conn. A son survives.

Father of Neville Barker, Associated-Rediffusion tv commentator and interviewer, died Nov. 12 in London.

Wilson Guy, 64, Irish author and radio commentator, died Nov. 5 in Fintona, Ireland.

Brother, 67, of Stork Club owner Sherman Billingsley, died Nov. 14 in Pompano Beach, Florida.

Rodolfo Navarrete, 75, Mexican actor whose career spanned 60 years, died Nov. 6 in Mexico City.

Father, 82, of Jack Dennison, Hollywood nitery operator, died Nov. 8 in Las Vegas.

Widow, 68, of vaudevillian Willie Weston, died Nov. 8 in Laguna Beach, Cal.

Danny Beck, 55, actor-comedian for 30 years, died Nov. 8 in Hollywood. Wife and two sons survive.

Mother, 80, of Hollywood newscaster Martin Starr, died Nov. 16 in New York.

Marie Saxon

In Loving Memory

LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

Printers

Continued from page 2

thus return to work was in contrast to the Nov. 5 vote of 561-511 opposing same.

Caught in the news blackout was "Jolly's Progress," with Eartha Kitt and Wendell Corey at the Wilbur, which opened Monday (9), in for two weeks. "J. B.," which was in its second week at the Colonial was not affected. Legit critics had their first opening since the strike last night, Monday (16) when "Silent Night, Lonely Night," with Henry Fonda and Barbara Bel Geddes, opened at the Colonial for two weeks.

Hardest hit by the six newspaper blackout were the film houses, which plunged into radio and tv advertising plus weekly newspapers. Night clubs were hurt, too. Four Aces opened in the blackout at Blinstrub's, ditto new show at the Statler Terrace Room, Show Topper in "Salute to Jerome Kern," new show at Steuben's with Marion Powers topping the bill, and "Talk of the Town" revue and Buddy Thomas Dancers at the Bradford Roof. Also, Gateway Singers and Mark Murphy at George Wein's Storyville.

Hub's Li'l Old

Continued from page 1

viets and Americans mingled enthusiastically.

The usually staid and decorous audience stamped its collective feet, pounded, whistled and shouted. The scene of the Boston "little old ladies" of the Friday Symphonies stamping their feet in enthusiasm was one that could not be easily forgotten.

The Russian composers beat out all the guest artists ever appearing in the 15-minute ovation. Previously Danny Kaye had received one of the biggest ovations in his guest conducting at the pension fund concert three years ago.

New French Wave

Continued from page 11

("The 400 Blows"). But the newer ones have made pix that have turned out to be amateurish, uneditable and probably difficult to distribute.

It seems that some of the critics-turned-filmmakers did pix with a lack of clear matching of action making them difficult to edit. Others did films with hidden hand held cameras, leading to jerky images. Still others did films with arch, personal subjects that could not possibly interest the mass public.

So Levy and others feel it is time for the pros to take over again. To him the "wave" has really not done anything revolutionary except to demonstrate that if a pic's made cheaply and well, sans stars, it could go. Oldtimers have taken up the challenge and their added knowhow, in the long run, may cancel out the newcomers. The talented ones among the new crop will stay and all others will go back to criticism, it's believed.

However, it is felt that the "wavers" did well in bringing new talents in direction, writing and acting, into films and putting pressures on complacent oldtimers to have them trying new approaches and themes. It also made producers, distributors and exhibs a little more adventurous.

Jean Renoir

Continued from page 1

fornia U drama department stage his play, "Carola," which most French legit producers have refused. It is about the love affair of a German general and a French actress during the Occupation.

Rossellini received his Catholic Film Office prize for his Venice pic. He said he made the film, about a small time charlatan during the last war who dies a hero's death, in 33 days.

MARRIAGES

Joy Rogers to Jack Shallow, Las Vegas, Nov. 4. Bride's an actress; he's motion picture adviser to government of Iran.

Anne Collings to John Fenwick, Toronto, Nov. 7. Bride's an actress; he's musical director of Crest Theatre, Toronto.

Ann Wigzell to Gregoire Aslan, London, Nov. 7. He's an actor.

Yvonne Shima to Barry Ransome, London, Nov. 7. Bride is a dancer and actress.

Elspeth Ross to John Charlesworth, London, Nov. 10. Both are thesps.

Otille Patterson to Chris Barber, London, Nov. 12. He is a jazz band leader, she is his vocalist.

Lou Harding to Dale Robertson, Burbank, Cal., Nov. 13. He's the actor.

Jacqueline Ellis to Jeffrey Bernard, London, Nov. 13. Bride is an actress; he's a writer.

Yvonne Felks to James Neilson, Leigh-on-Sea, England, Nov. 7. Both are thesps.

Eleanore Fitzpatrick to Dick Moore, New York, Nov. 8. He's editor of Equity, the official publication of Actors Equity.

BIRTHS

Mr. and Mrs. Sander Vanocur, son, Chicago, Nov. 5. Father is an NBC newsman in that city.

Mr. and Mrs. Gordon Jackson, son, London, Nov. 8. Mother is screen actress Rona Anderson; father is an actor.

Mr. and Mrs. Gerald M. Goldberg, daughter, New York, Oct. 27. Mother is actress Maria Corbett; father is v.p. of Brandt Public Relations and Promotion.

Mr. and Mrs. Arnold Leeds, son, New York, Oct. 22. Mother is a singer known professionally as Susan Brooks; father is a tv producer at Kenyon & Eckhardt.

Mr. and Mrs. Stanley Frutin, daughter, Glasgow, Nov. 2. Father, an exhibitor, is son of theatre owner Alex Frutin.

Mr. and Mrs. Lester Polakov, daughter, New York, Nov. 11. Father is stage designer.

Mr. and Mrs. William McCormick, daughter, New York, Nov. 9. Father is general sales manager of WOR Radio.

Mr. and Mrs. Phil Kriegler, daughter, West Islip, N.Y., Nov. 7. Father is an ABC-TV publicist.

Mr. and Mrs. Cyril Cusack, son, Dublin, Oct. 20. Parents are actors.

Mr. and Mrs. Bill Winters, son, Oct. 19, New York. Father is on the 20th-Fox p.r. staff.

RESTATEMENT OF GRANADA TV POLICY*

We have always considered the first charge on Granada is our responsibility to the public.

Although we aim at being a profitmaking Company, our duty is to provide the best in every type of show, and this must be done irrespective of immediate profit. If, producing the very best programmes for an adult audience proves profitable as well, so much the better.

The type of show for which we have been responsible doesn't always mean fabulous profits. It does mean we have earned respect and appreciation for our work.

The second point in our policy is to invest profits in the expansion and development of our plant and facilities.

Our third point is responsibility to our staff. They serve the Company faithfully and give their talents unstintingly. They must feel secure to continue their work and experiments and to plan for the future.

Television is a very unusual business, different from film and theatre operation and different from most manufacturing businesses. You don't necessarily make more money in television, if you provide a better product. It must not be supposed that we don't get the same quantity of advertising with good programmes—in fact we do. Nobody has been a greater supporter of better type programmes than our advertisers.

Let me explain what I mean. Not long ago we presented at peak time a one hour programme INSANITY OR ILLNESS? If we did not present this kind of programme, but put on feature films instead, our programme costs over the year would be less, because a programme like INSANITY OR ILLNESS? costs a great deal more money and needs a great deal more production effort than a feature film.

Another example is CHELSEA AT NINE. When we started producing this show we believed that millions of TV viewers should have an opportunity and would enjoy seeing great artistes from all over the world. We have presented good music, famous singers, classical and modern ballet entertainment which, for the first time, the majority of people in this country had a chance of seeing. But all this involves exceptional programme costs.

We think it right to present programmes of this type not only in our own interests, but for the good of Independent Television. The fact that our shows have been acclaimed by the press, by viewers and by advertisers of course heartens us.

It has always been part of our plan to produce programmes like CHELSEA AT NINE, SIR THOMAS BEECHAM AT LINCOLN'S INN, discussion programmes, Zoo programmes, and the kind of television plays for which we have become known. We felt convinced that such shows would be welcome if someone had the courage to present them on television. We considered this to be our responsibility when we became a television programme company.

** Extract from statement by the Chairman at the last Annual Meeting of* **GRANADA GROUP LIMITED** *London.*
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